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THE

DAŚARŪPA

A TREATISE ON HINDU DRAMATURGY

By DHANAṂJAYA

NOW FIRST TRANSLATED FROM THE SANSKRIT
WITH THE TEXT AND AN INTRODUCTION AND NOTES

BY

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TO MY FATHER

PREFATORY NOTE

In the present volume an important treatise on the canons of dramatic composition in early India is published for the first time in an English translation, with the text, explanatory notes, and an introductory account of the author and his work. As a contribution to our knowledge of Hindu dramaturgy, I am glad to accord the book a place in the Indo-Iranian Series, particularly as it comes from one who has long been associated with me as a co-worker in the Oriental field.

A. V. Williams Jackson.

PREFACE

The publication of the present volume, originally planned for 1909, has been delayed until now by various contingencies both unforeseen and unavoidable. While in some respects unfortunate, this delay has been of advantage in giving me opportunities for further investigation and enabling me to add considerably to my collection of comparative material.

For information regarding the plan and scope of the book I would refer the reader to pages xli–xlv of the Introduction. I take this opportunity, however, to emphasize the fact that the transliterated text of Dhanaṃjaya's treatise has been included solely for the convenience of those using the book; with the exception of a few minor corrections and emendations it is the same as that originally published by Hall in 1865. It should be noted, furthermore, that I have not undertaken to present the comments of Dhanika except in a few special cases, the paragraphs headed 'Com.' being devoted chiefly to recording the source of his numerous illustrative quotations. The limitations I have imposed on myself in the notes will be evident to the reader on inspection.

In deference to the wishes of the publishers I have refrained from using in the present volume the simpler English spellings recommended by the Simplified Spelling Board. I should have preferred to adopt them here, as I have done in my personal correspondence, because I believe that the use of the simpler forms in the publication of books and papers is one of the most effective means of furthering a change at once so necessary and so reasonable.

I am indebted to the librarians of the India Office and of the Deutsche Morgenländische Gesellschaft for their kindness in sending to Professor Jackson, for my use, a number of volumes that were not accessible in this country. It is a pleasure to acknowledge also the uniform courtesy of the publishers, whose

patience must have been sorely taxed by the long course of publication, and of the printers, who have not only performed their part of the task in a highly creditable manner, but have shown the greatest forbearance with the unavoidable delays incident to the production of the book.

My special thanks are due to Professor E. Washburn Hopkins for the use of his copy of the Satsaiya of Bihārī and for comments on certain difficult passages, to Professor Charles R. Lanman for placing at my disposal a rare version of the Mahānātaka and giving me suggestions regarding certain parts of my translation, and to Dr Franklin Edgerton for material from an unpublished MS. of the Vikramacarita I am sincerely grateful as well to Dr. Charles J. Ogden, who read the entire book in proof and gave me numerous welcome corrections and suggestions, and to Dr. Louis H Gray, who carefully examined with me many difficult passages and whose broad scholarship has been helpful at all stages of the work. I wish to express also my appreciation of the help of two other friends, Miss Marie L. Weiss and Miss Jane Porter Williams, who have in various ways generously contributed to the successful completion of my task.

And I wish to record here, above all, some expression, however inadequate, of the debt of gratitude I owe to my friend and teacher, Professor A. V. Williams Jackson. His kindly interest in my work has never flagged since the day, now twelve years past, when I first took up the study of Sanskrit under his guidance, and, even amid the pressure of multifarious duties, he has always placed his time and energy ungrudgingly at my disposal. In the preparation of this book I have had throughout the benefit of his encouragement and his stimulating criticism, and it bears some evidence of his comments and suggestions on almost every page. My years of association with him at Columbia as pupil and as co-worker will always remain a precious memory.

GEORGE C. O. HAAS.

July 28, 1912.

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Lévi, Sylvain · Le Théatre indien. Paris, 1890.

Regnaud, Paul: La Rhétorique Sanskrite. Paris, 1884.

Schmidt, Richard. Beiträge zur indischen Erotik. Leipzig, 1902. (Second edition, Berlin, 1911.)[1]

Trivedī, Kamalāśankara Prāṇaśankara: The Pratāparudrayaśobhūṣaṇa of Vidyānātha. Bombay, 1909. Notes, pages 1–68.

[1] In spite of the date on the title-page, this edition appeared in the autumn of 1910 It is not nearly so useful as the first edition, much of the Sanskrit original text being omitted, but I have added references to its pages throughout, for the convenience of scholars

CONSPECTUS OF EDITIONS OF TEXTS

This list indicates the editions of Sanskrit and Prākrit works to which the citations in this volume refer Abbreviated designations are given in square brackets after the titles

Agni-Purāna [AP]. Ed Rājendralāla Mitra, Calcutta, 1879 (For reference to the ed. of Tarkaratna and the tr. of Dutt, add 1 to the chapter numbers after chapter 221.)

Anargharāghava of Murāri Ed. Durgāprasād and Parab, 2d ed., Bombay, 1894.

Amaruśataka [Amaru]. Ed. Simon, Kiel, 1893

Alaṃkāra of Vāgbhata, see Vāgbhatālaṃkāra.

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Kāvyānuśāsana of Vāgbhaṭa [Vāgbh. Kāvyān.]. Ed. Śivadatta and Parab, Bombay, 1894.

Kāvyānuśāsana of Hemacandra [Hem. Kāvyān.]. Ed. Śivadatta and Parab, Bombay, 1901.

Kāvyālaṃkāra of Rudraṭa [Rudr. Kāvyāl.]. Ed. Durgāprasād and Parab, Bombay, 1886.

Kirātārjunīya of Bhāravi. Ed. Godabole and Parab, Bombay, 1885.

Kumārasambhava of Kālidāsa. Ed. Pansīkar, Bombay, 1908.

Candrāloka of Jayadeva Ed Jīvānanda Vidyāsāgara, 2d ed, Calcutta, 1906.

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Navasāhasānkacarita of Padmagupta (also called Parimala). Ed. Vāmana Shāstrī Islāmpurkar, Bombay, 1895 (Bombay Sanskrit Series, no 53)

Nāgānanda of Harsadeva [Nāgān] Ed. Brahme and Paranjape, Poona, 1893

Nītiśataka of Bhartrhari [Nītiś] In *Bhartrhari-viracitam śataka-trayam,* 2d ed, Bombay (Nirnaya Sāgara Press), 1891.

Pratāparudrayaśobhūsana of Vidyānātha [Pratāpar]. Ed. Trivedī, Bombay, 1909[1] (Bombay Sanskrit and Prākrit Series, no. 65)

Priyadárśikā of Harsadeva. Ed. Krishnamachariar, Srirangam, 1906

Bālarāmāyana of Rājaśekhara. Ed. Govinda Deva Śāstri, Benares, 1869.

Bhāratīyanātyaśāstra [Bh.]. Books 1–14, ed. Grosset, Paris and Lyons, 1898; books 18, 19, 20, 24,[2] ed. Hall, in *The Daśa-Rūpa,* Calcutta, 1865, p 199–241; all other books are cited according to the edition of Śivadatta and Parab, Bombay, 1894. (Books 6 and 7 may be consulted also in Regnaud's *Rhétorique Sanskrite,* Paris, 1884, appendix, p. 1–42.)

Bhāsābhūsana of Jas'want Singh. Ed. Grierson, in *The Satsaiya of Bihārī,* Calcutta, 1896, p. 23–135. (Hindī text.)

Bhojaprabandha of Ballāla. Ed. Parab, 2d ed, Bombay, 1904.

Mahānātaka (also called Hanuman-nātaka). Ed. Jīvānanda Vidyāsāgara, 2d ed., Calcutta, 1890.

Mahāvīracarita of Bhavabhūti [Mahāvīra.]. Ed. Ratnam Aiyar, Rangachariar, and Parab, Bombay, 1892

[1] The method of numbering sections in this publication is irregular and utterly impractical The printer has made matters worse by omitting the section-numbers in many places To facilitate reference I have frequently added page-numbers to the citations

[2] The last of the four books edited by Hall, really book 24, bears the number 34 in his text.

Māgha-kāvya, see Śiśupālavadha
Mālatīmādhava of Bhavabhūti [Mālatīm.] Ed. Telang, Bombay, 1892
Mālavikāgnimitra of Kālidāsa [Mālav.] Ed. Parab, Bombay, 1890
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Rasagaṅgādhara of Jagannātha [Rasagang.]. Ed. Durgāprasād and Parab, Bombay, 1888.
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Vāgbhaṭālaṃkāra of Vāgbhata [Vāgbhaṭāl.]. Ed. Śivadatta and Parab, Bombay, 1895.
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Veṇīsaṃhāra of Nārāyaṇa Bhaṭṭa [Veṇī.]. Ed. Parab and Māḍgāvkar, Bombay, 1898.
Vairāgyaśataka of Bhartṛhari [Vairāgyaś.]. In *Bhartṛhariviracitaṃ śatakatrayam*, 2d ed., Bombay (Nirṇaya Sāgara Press), 1891.

[1] With reference to the name of this treatise, cf. Leumann, ZDMG. 58 (1904), p. 203: 'Was zunächst den Titel betrifft, so sprechen wir besser von Ratirahasya als von Śṛṅgāradīpikā; denn einstweilen ist eben nur die Ratirahasya-Partie der Śṛṅgāradīpikā—und selbst sie vielleicht nicht vollständig—zur Hand.' Cf. in general Schmidt, *Beiträge zur indischen Erotik*, 2d ed., Berlin, 1911, p. 72.

Śakuntalā of Kālidāsa Ed. Godabole and Parab, 3d ed., Bombay, 1891

Śārngadharapaddhati [Śārng]. Ed Peterson (vol. 1, text; no more published), Bombay, 1888 (Bombay Sanskrit Series, no 37)

Śiśupālavadha of Māgha [Māgha]. Ed Durgāprasād and Śivadatta, 4th ed, Bombay, 1905.

Śrngāratilaka of Rudrata [Rudr Śrng] Ed Pischel, Kiel, 1886. (This work may be consulted also in *Kāvyamālā*, part 3, Bombay, 1887, p 111–152)

Śrngāratilaka (attributed to Kālidāsa). Ed. Haeberlin, in his *Kávyasangraha a Sanscrit anthology*, Calcutta, 1847, p 14–17.

Śṛngāradīpikā of Harihara, see Ratirahasya.

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Hanuman-nāṭaka, see Mahānātaka.

Hālaṣaptaśatī [Hāla]. Ed. Weber, *Das Saptaçatakam des Hāla*, Leipzig, 1881.

[2] The title of this work is as follows: V*a*mana K*a*vy*a*la*m*k*a*ra S*u*trav*r*tti, V*a*gbh*a*ta *A*la*m*k*a*ra, and Sarasvat*i*ka*n*th*a*bhara*n*a. Edited by Anundoram Borooah. With a few notes and extracts from old commentaries. Calcutta, 1883.

LIST OF ABBREVIATIONS AND SYMBOLS

AP.	= Agni-Purāna.
B.	= Anundoram Borooah (editor of the Sarasvatī-kaṇṭhābharana).
BB	= Bezzenberger's Beitrage.
Bh.	= Bhāratīya-nātyaśāstra.
BR.	= Bohtlingk and Roth's *Sanskrit-Worterbuch*, 7 volumes, St. Petersburg, 1855–1875.
com	= commentary, commentator.
DR.	= Daśarūpa.
ed.	= edited by, edition.
Ep. Ind.	= Epigraphia Indica.
ex.	= example.
H	= text of the Daśarūpa in Hall's edition.
Hall	= Hall's edition of the Daśarūpa, Calcutta, 1865.
Hem Kāvyān.	= Hemacandra's Kāvyānuśāsana.
Ind. Ant.	= The Indian Antiquary.
JAOS.	= Journal of the American Oriental Society.
JRAS.	= Journal of the Royal Asiatic Society.
Lévi	= Lévi's *Théatre indien*, Paris, 1890.
Mahāvīra.	= Bhavabhūti's Mahāvīracarita.
Mālatīm.	= Bhavabhūti's Mālatīmādhava.
Mālav.	= Kālidāsa's Mālavikāgnimitra.
Mṛcch.	= Śūdraka's Mṛcchakaṭika.
Nāgān.	= Harṣadeva's Nāgānanda.
P	= text of the Daśarūpa in Parab's edition.
Pratāpar.	= Vidyānātha's Pratāparudrayaśobhūṣaṇa.
Rasagaṅg.	= Jagannātha's Rasagangādhara.
Rasaratn.	= Śivarāma Tripāṭhin's Rasaratnahāra.
Rasatar.	= Bhānudatta's Rasataranginī.
Ratn.	= Harṣadeva's Ratnāvalī.

Regnaud	= Regnaud's *Rhétorique Sanskrite*, Paris, 1884
Rudr. Kāvyāl	= Rudrata's Kāvyālamkāra
Rudr Śrng.	= Rudrata's Śrngāratilaka
Sarasv.	= Bhojarāja's Sarasvatīkanṭhābharana.
Śārng	= Śārngadharapaddhati.
Sb.	= Sitzungsberichte.
Schmidt	= Schmidt's *Beitrage zur indischen Erotik*, Leipzig, 1902, 2d edition, Berlin, 1911 (actually published in 1910)
SD.	= Viśvanātha Kavirāja's Sāhityadarpana.
Skm.	= Śrīdharadāsa's Saduktikarnāmrta (see Aufrecht, ZDMG 36)
Spr	= Bohtlingk's *Indische Spruche*, 2d edition, St. Petersburg, 1870–1873.
tr.	= translated by, translation.
Uttararāma.	= Bhavabhūti's Uttararāmacarita.
V	= text of the Daśarūpa in Vidyāsāgara's edition.
v	= verse, metrical portion.
Vāgbhatāl	= Vāgbhatālamkāra.
Vāgbh Kāvyān.	= Vāgbhata's Kāvyānuśāsana.
Venī.	= Nārāyana Bhatta's Venīsamhāra.
WZKM	= Wiener Zeitschrift für die Kunde des Morgenlandes.
ZDMG.	= Zeitschrift der Deutschen Morgenlandischen Gesellschaft.

° indicates the omission of the preceding or following part of a word or stanza.

‖ indicates parallel or identical passages in other Hindu works, chiefly dramaturgic and rhetorical

INTRODUCTION

1. Concerning the Daśarūpa of Dhanamjaya

The author and his patron. The Daśarūpa,[1] or Treatise on the Ten Forms of Drama, one of the most important works on Hindu dramaturgy, was composed by Dhanaṃjaya, son of Viṣṇu, in Mālava in the last quarter of the tenth century A D., during the reign of Vākpatirāja II, or Muñja[2] The monarch's name is given by Dhanaṃjaya in his concluding stanza (DR. 4. 91), where he states that his 'intelligence was derived from discourse with the sovereign lord Muñja' This ruler, who had a great variety of names or epithets (Muñja, Vākpati, Utpalarāja, Amoghavarsa, Pṛthivīvallabha, Śrīvallabha),[3] was the seventh

[1] The name appears as *Daśarūpa* or, more frequently, as *Daśarūpaka*, with the suffix *-ka* For the shorter form, which I use throughout in referring to the work, we have, as Hall observed (p 4, notes), the warrant of Dhanaṃjaya himself in his concluding lines (4. 91), as well as the 'implied support of Dhanika,' who gave his commentary the title *Daśarūpāvaloka* Cf also the parallel forms *Daśarūpa-ṭīkā* and *Daśarūpaka-ṭīkā* noted as names of another commentary by Aufrecht, *Cat. Cod. Oxon* p 135 b.

[2] See Bühler (and Zachariae), 'Ueber das Navasāhasāṅkacharita des Padmagupta oder Parimala,' in *Sb der phil.-hist. Classe der kais. Akad. der Wiss zu Wien*, 116 (1888), p 620–625 (= English translation, *Ind Ant* 36 168–170) The last (15th) section of the first prakāśa of Merutunga's Prabandhacintāmani (completed April, 1306) is devoted to an account of Muñja, see the translation by Tawney, Calcutta, 1901 (Bibliotheca Indica), p. 30–36 Muñja is mentioned by Sambhu in his Rājendrakarnapūra, v 17 (Aufrecht, *Catalogus Catalogorum*, 1. 460 b) For inscriptions recording land-grants by Muñja-Vākpati see *Archaeol. Survey of Western India*, vol. 3 (Burgess), London, 1878, p 100 (given also at *Ind Ant* 6 48–53), *Ind Ant* 14 159–161.

[3] Cf. Buhler, *op. cit.* p. 620–621; *Ep Ind.* 1 226 See also p. xxiii, below. For an inscription giving the name Utpalarāja see *Ep. Ind.* 5, p. vi.

rāja of the Paramāra dynasty of Mālava[1] He came to the throne in 974 A.D., succeeding his father Sīyaka, and held sway until about 995,[2] when he was defeated, taken captive, and executed by the neighboring Cālukya king Tailapa II (or Taila),[3] whom he had, according to the author Merutunga, conquered in six previous campaigns.[4]

Muñja was not only an intrepid warrior, but a poet[5] and patron of letters as well. Padmagupta, the author of the Navasāhasānkacarita, twice calls the king a 'friend of poets'[6] and states that it was because of royal favor that he, too, was able to 'wander along the path trod by the master-poets.'[7] The lexicographer Halāyudha also, in commenting on the metrical treatise of Pingala, includes stanzas in praise of Muñja's liberality.[8] Furthermore

[1] For inscriptions regarding this dynasty see *Ep. Ind.* 1. 222 238; 2 180-195. Cf. Buhler, *op cit* p 603-630, Fleet, 'The Dynasties of the Kanarese Districts,' 2d ed., p. 432, in *Bombay Gazetteer*, 1 (1896), pt 2, Bhandarkar, 'Early History of the Dekkan,' *ibid.* p 214.

[2] On the date see Buhler, *op. cit.* p. 624 625.

[3] Muñja's execution is attested by Cālukya inscriptions; see *Ind Ant.* 12. 270; 16. 18, 23; 21. 167-168; *Ep. Ind.* 2. 212-221. Cf. Kielhorn, *Ep Ind.* 2 214-215.

[4] Buhler (*op. cit.* p 623) gives the text as follows: *śapathadānapūrvakaṃ niṣidhya tam purā ṣoḍhā nirjitam ity avajñatayā paśyann atirekavaśāt tāṃ saritam uttīrya skandhāvāraṃ niveśayām āsa* Cf. Prabandhacintāmaṇi, tr. Tawney, Calcutta, 1901, p. 35. Buhler inadvertently translated *ṣoḍhā* as 'sechzehnmal,' and this mistake has been perpetuated by him, *Ep. Ind.* 1. 227, and by Vincent Smith, *Early History of India*, p 317, 328 (2d ed. p. 365, 389) — On Muñja's military exploits see Buhler, *Ep. Ind.* 1. 227-228. His defeat by Balirāja, a Cāhamāna chief, is mentioned in an inscription of about 1262 A.D.; see *Ep. Ind.* 9. 71.—For the legendary account of Muñja, as given in the Bhojaprabandha, see Lassen, *Indische Alterthumskunde*, 3 (Leipzig, 1858), p. 837-841

[5] Muñja, the author of the Gauḍavaho, lived early in the eighth century, under King Yaśovarman. Peterson's identification of him with the Paramāra ruler Muñja-Vākpati (*Subhāṣitāvali*, p 115) is erroneous. A similar mistake is found in *Kāvyamālā*, part 1 (2d ed., Bombay, 1893), p. 131, where one of the editors assigns to Utpalarāja (= Muñja) the authorship of the Pratyabhijñāsūtra, a work composed by a Śaivite guru named Utpaladeva, who lived about 930 A.D.

[6] Navasāh. 1. 8: *kavibāndhava*; 11. 93: *kavimitra.*

[7] Navasāh. 1. 7. The text is given below, p. xxvi, note 1.

[8] For the text of one of them see p. xxv, note 7, below.

Dhanika, poet and commentator, held an official position at the court[1], Dhanamjaya claims, as we have seen, to have profited by conversations with his august ruler, and the work of other authors, to be mentioned below, bears added witness to the literary activity during his reign Some indication that Muñja himself was regarded as a poet[2] is to be found in the fact that Merutunga depicts the captive king as versifying his plaints.[3] That he actually was a writer of verse, however, is clearly established by quotations of some of his lines by later writers and in anthologies One of his stanzas, for example, is twice quoted by Dhanika in his commentary on the Daśarūpa, the author being given in the one case as 'Śrī-Vākpatirājadeva' and in the other as 'Śrī-Muñja.'[4] Another stanza is reproduced by the later Paramāra king Arjunavarman (who ruled early in the thirteenth century) in his Rasikasamjīvanī, a commentary on the Amaruśataka, with the statement that it was composed by 'our ancestor Muñja, whose other name was Vākpatirāja'[5] The poet Ksemendra (fl. 1037–1066 A.D) quotes three different stanzas by 'Śrīmad-Utpalarāja,' in as many of his works.[6] Two of these, found respectively in the Suvṛttatilaka and the Kavikanthābharaṇa, are not otherwise known; the third, a well-known stanza beginning *ahau vā hāre vā,* recurs in one of the Centuries attributed to Bhartṛhari, where it is probably to be

[1] Cf page xxxii, below

[2] In connection with Muñja's literary inclinations it is of interest to note that his nephew, Bhojadeva, was the reputed author of the Sarasvatīkanṭhābharana, a rhetorical work of some importance (often referred to in my notes). Muñja is mentioned in one of its stanzas (1. 83, p. 60)

[3] Prabandhacintāmani, tr Tawney, Calcutta, 1901, p 34–35.—Verses are attributed to Muñja also in Ballāla's Bhojaprabandha. For a list of these and a record of their recurrences in other works see Oster, *Die Rezensionen des Bhojaprabandha,* Darmstadt, 1911, p 24 (dissertation)

[4] See the com on DR 4. 66, 67 On Muñja's various names and epithets see above, p xxi.

[5] His words are· *asmatpūrvajasya Vākpatirājāparanāmno Muñjadevasya.* See Amaruśataka, ed Durgāprasād and Parab, Bombay, 1889, p 23

[6] Suvṛttatilaka 2 6 (*Kāvyamālā,* part 2, ed Durgāprasād and Parab, Bombay, 1886, p 37); Kavikanṭhābharana 2 1 (*Kāvyamālā,* pt. 4, 1887, p. 125); Aucityavicāracarcā 16 (*Kāvyamālā,* pt. 1, 2d ed., 1893, p. 131).

regarded as an interpolation.[1] Vallabhadeva included this same stanza and one other in his anthology,[2] and two further specimens of the royal author's verses are found in the Sārṅgadharapaddhati (c. 1363 A D.).[3]

Contemporaries of Dhanaṃjaya. Concerning Dhanaṃjaya[4] himself nothing is known save his authorship of the Daśarūpa and his relations with King Muñja, aside from the fact that a stanza attributed to him is included in Śrīdharadāsa's anthology, the Saduktikarnāmṛta.[5] Some idea of the literary atmosphere in which he lived, however, can be obtained from a consideration of the other writers that flourished in Mālava at this time. Foremost to command our attention is Dhanika, son of Visnu, who not only wrote poetry in Sanskrit and in Prākrit, but also prepared the current commentary on the Daśarūpa. He and his commentary will be specially referred to below, in the second part of this Introduction. Next may be mentioned the lexicographer and poet Dhanapāla, son of Sarvadeva, who lived at Dhārā,[6] the Mālava capital, under Vākpati and his predecessor Sīyaka.[7] He was the author of the Pāiyalacchī, a Prākrit vocabu-

[1] Vairāgyaśataka 40 (= Spr 844). In Śārṅg., where this stanza also occurs (4102), it is attributed to Bhartṛhari

[2] Subhāṣitāvali 3413, 3414. The auther is given as 'Śrī-Harṣadevātmaja-Vākpati'

[3] Śārṅg. 126 (by 'Vākpatirāja'), 1017 (by 'Utpalarāja'). — According to Aufrecht, *Catalogus Catalogorum*, 1 64 b, Utpalarāja is mentioned or quoted also in the Saduktikarnāmṛta of Śrīdharadāsa (But I find no mention of this at ZDMG 36. 557, in Aufrecht's article on Skm.)

[4] On a different (and probably later) Dhanaṃjaya, who was the son of Vasudeva and who wrote a kāvya called Dvisaṃdhāna, or Rāghavapāṇḍavīya, as well as a brief lexicographical work entitled Nāmamālā, see Zachariae, 'Die indischen Wörterbucher (Kośa),' in *Grundriss der indo-arischen Philogie*, 1. 3 B, p. 27–28 (Strassburg, 1897).

[5] Skm. 3. 211; cf Aufrecht, ZDMG. 36 (1882), p. 533–534.

[6] See Pāiyalacchī 277.

[7] Merutuṅga mentions both Dhanapāla and his brother Sobhanamuni; see Prabandhacintāmaṇi, tr Tawney, Calcutta, 1901, p. 52–62. He erroneously places them both at the court of Bhoja, either by inadvertence or to add greater luster to that monarch's entourage; cf. Bühler, BB. 4 (1878), p 73–75. Dhanapāla is mentioned also by Śāntisūri in his Pra-

lary, completed in 972–973 A D,[1] and, after his conversion to Jainism, of the Rsabhapañcāśikā, fifty verses in Prākrit in honor of Rsabha, the first prophet of the Jains A work named Tilakamañjarī is also ascribed to him[2] Dhanapāla's younger brother, Sobhanamuni, who was an ardent Jain and is said to have converted his brother to his religious belief after prolonged efforts, was also one of the literary men of this time, having composed the Śobhanastutayas, also called Caturvimśatikā, a work on which Dhanapāla later prepared a commentary.[3] Another contemporary writer, Bhatta Halāyudha, who probably spent the latter part of his life in Mālava, is known to have been the author of three technical works[4] Presumably the oldest of these is a lexicographical compendium, the Abhidhānaratnamālā[5], the Kavirahasya was written about the year 950 at Mānyakheta at the court of King Krsnarāja III[6]; and the Mṛtasamjīvanī, a commentary on the Pingalachandaḥsūtra, was prepared considerably later at Dhārā at the court of King Muñja, whose liberality is appreciatively referred to in some of the stanzas.[7] The poet Padmagupta (also called Parimala),

bhāvakacarita On both Dhanapāla and Śobhanamuni see Buhler, *Sb Akad Wien*, 99 (1882), p 568–572

[1] The text of the Pāiyalacchī has been published by Buhler, BB. 4 (1878), p 70–166 On the date of completion of this work see *ibid* p 71.

[2] The text of the Tilakamañjarī, ed by Bhavadatta Śāstrī and Parab, was published at Bombay in 1903 (Kāvyamālā series, no. 85)

[3] The text of Śobhana's work has been edited by Jacobi, ZDMG. 32 (1878), p 509–534 On the com see Buhler, *Sb Akad. Wien*, 99 (1882), p 570–572

[4] On Halāyudha see Heller, *Halāyudha's Kavirahasya*, Gottingen, 1894, p. 20–32 (dissertation)

[5] Cf. Zachariae, 'Die indischen Worterbucher (Kośa),' in *Grundriss der indo-arischen Philologie*, I 3 B, p 26 (Strassburg, 1897). The text has been edited by Aufrecht, London, 1861

[6] Published by Heller, *Halāyudha's Kavirahasya, in beiden Recensionen herausgegeben*, Greifswald, 1900

[7] This commentary has been printed with Pingala's Sūtras in the editions of Viśvanātha Śāstrī, Calcutta, 1874 (Bibl Ind), and of Kedaranātha and Panashikar, Bombay, 1908 (Kāvyamālā series, no. 91). One

son of Mrgānkagupta, found favor, as was mentioned above, with Vākpatirāja and later with his successor Sindhurāja, at whose direction he wrote the Navasāhasānkacarita, a mahākāvya in glorification of the sovereign[1] Dhanika quotes one of his stanzas in his commentary on the Daśarūpa.[2] To this same period belongs also the Jain author Amitagati, who finished his Subhāsitasaṃdoha, or Subhāṣitaratnasaṃdoha, in 993 A.D., in the reign of Muñja[3] Another work of his, entitled Dharmaparīksā, was written in the year 1014.[4]

Scope and importance of the Daśarūpa. In the Daśarūpa Dhanaṃjaya presents, in the form of a brief manual, the rules

of the references to Muñja-Vākpati (for a list of which see Weber, *Indische Studien*, 8. 193-4) is as follows (4 20): —

sa jayati Vākpatirājah sakalārthimanorathaikakalpataruḥ
pratyarthibhūtapārthivalakṣmīhaṭhaharaṇadurlalitah.

Peterson, *Subhāṣitāvali*, Bombay, 1886, p 115, states that this verse is quoted in the Daśarūpāvaloka, but I do not find it in the printed text.

[1] See Buhler and Zachariae, 'Ueber das Navasāhasānkacharita des Padmagupta oder Parimala,' in *Sb. der phil.-hist. Classe der kais. Akad. der Wiss. zu Wien*, 116 (1888), p. 583-630 (English translation of this article. Ind Ant 36. 149-172). The text has been published by Vāmana Shāstrī Islāmpurkar, Bombay, 1895. Padmagupta's chief reference to his royal patrons is as follows (Navasāh 1, 7, 8). —

Sarasvatīkalpalataikakandaṃ
vandāmahe Vākpatirājadevam
yasya prasādād vayam apy ananya-
kavīndracīrṇe pathi saṃcarāmah

divaṃ yiyāsur mama vāci mudrām
adatta yāṃ Vākpatirājadevaḥ
tasyānujanmā kavibāndhavasya
bhinatti tāṃ samprati Sindhurājaḥ.

[2] See the commentary on DR. 2. 65.

[3] Cf. Kielhorn, *Ind. Ant.* 19 361; Hertel, WZKM. 17. 105-134. The text of this work has been published by Schmidt and Hertel in ZDMG., vols. 59 and 61, and also by Bhavadatta Śāstrī and Parab, Bombay, 1903 (Kāvyamālā series, no 82).

[4] On this work see Mironow, *Die Dharmaparīkṣā des Amitagati*, Leipzig, 1903 (dissertation)

of dramatic composition originally laid down in the great compendium of Hindu dramatic science, the Bhāratīyanātyaśāstra. That monumental work, although regarded as authoritative and even invested by tradition with the character of semidivine revelation, was altogether too cumbersome for ordinary use and had the additional disadvantages of diffuse style and a somewhat unsystematic arrangement. From the point of view of the dramatist, particularly, it was unsatisfactory, since the purely dramaturgic portions were submerged, so to speak, in a mass of histrionic and general prescriptions The author of the Daśarūpa accordingly aims, as he himself says, to restate the principles of dramaturgy in more concise and systematic form[1] He not only professes great reverence for the rules of Bharata,[2] but actually adheres for the most part to the terminology and definitions attributed to the venerated sage Dhanamjaya has a somewhat different classification of heroines (DR. 2 24), and in his treatment of the Erotic Sentiment (DR. 4. 58, etc.) he introduces a new distinction (which, it may be noted in passing, apparently found no favor, for it is ignored by all the later authorities) At 3.48, after quoting (though without indication of source) part of the definition of the *nātikā* given in Bh, he ventures to modify it in the direction of greater latitude. The other variations between the two works are not of any special significance and are few in number.[3]

The excellence of Dhanaṃjaya's presentation and its convenient form gave the Daśarūpa a prominence that it has retained to the present day As a compact exposition of the dicta of the Bhāratīyanātyaśāstra, it largely superseded that work, manuscripts of which are consequently extremely rare, and it so completely supplanted such dramaturgic treatises as existed previous

[1] Cf. DR. 1 4 d *kim cit pragunaracanayā lakṣanaṃ saṃkṣipāmi*

[2] Cf DR 1 4 c. *pratipadam aparam lakṣma kaḥ kartum īṣṭe.*

[3] The chief points to be noted, with the sections of DR. concerned, are variations in terminology: 1 31, 79, 80, 96, 107, 120; 2 80, 86; divergencies in definition: 1 41, 48, 50, 102; difference in term and definition: 1. 85, 92, omission of a term in DR 1 80. See my notes on these sections

to its time, that it is, with the sole exception of the Bh., the oldest extant work in its field

Its importance in the eyes of Indian students of the drama is further attested by the numerous citations of its rules and allusions to them in later rhetorical and dramaturgic treatises and in the native commentaries on Hindu plays. In the Pratāparudrīya, for example, we find ten quotations from the Daśarūpa,[1] the source being indicated in all but one of the cases; three other passages, also ascribed to the Daśarūpa, are not to be found in our text[2] The Sāhityadarpana, furthermore, not only refers to the Daśarūpa[3] and criticizes some of its statements,[4] but bases its treatment of dramaturgy to a great extent on Dhanaṃjaya's work and repeats verbatim or with minor variations a large number of its sections. A similar dependence on the Daśarūpa and recognition of its value is found also in other dramaturgic treatises.

Style and method of treatment. In style the Daśarūpa differs very largely from the Bhāratīyanātyaśāstra (upon which, as stated above, it is professedly based). The latter is very diffuse, abounds in transitional and introductory formulas,[5] and often uses stock phrases to fill incomplete lines.[6] The Daśarūpa, on the other hand, is extremely condensed and avoids all formulaic 'padding' except where it is absolutely required by the meter.[7] In many cases, however, brevity is attained at the expense of clearness, and not a few definitions would be absolutely obscure except for the help to be derived from the commentary and the

[1] The passages quoted are: DR. 1. 11, 15, 23 a, 27 a, 28 b, 34, 36, 115 b; 3. 4; 4. 1. (DR. 1. 115 b is quoted at Pratāpar 3. 35, p 124; for the others see my notes on the various sections.) DR. is mentioned also at Pratāpar. 3, p. 131.

[2] Pratāpar. 2, p. 46; 4, p. 221; 4, p. 228. For another pseudo-DR. rule see the com. on Anargharāghava, p. 7 (cf. Lévi, pt. 2, p. 4, 24).

[3] See my notes on DR 1 50, 55. DR. 3. 37 is quoted, as by Dhanika, at SD 316

[4] Regarding these criticisms see my notes on DR. 2. 70, 71.

[5] Cf. Bh. 18. 3 b, 18. 40; et passim.

[6] Cf. Bh. 18 112 b; 19. 83, 84; et passim.

[7] For examples of the occasional use of transitional phrases see DR. 1 [illegible] (*atha lakṣaṇam*); 1 67 (*lakṣaṇaṃ ca pravīyate*).

parallel passages that are to be found in other dramaturgic and rhetorical treatises This is especially the case where only a single word is used to explain the meaning of a technical term, as often happens in Book 1, in the treatment of dramatic structure[1]

In his definitions of technical terms, Dhanamjaya occasionally resorts to etymological explanations, on the supposition that the root of a word or its component parts will give a satisfactory idea of its meaning and application[2] As a typical example, and one which shows the method at its best, may be cited the treatment of the word *ādhikārika* in 1 19. Analytic in character is the definition of the term *vyabhicārin* (4 8)—

v i śesād ā b h i mukhyena c a r anto vy-abhi-cārinah—

in which the author attempts to indicate the force of each of the components by a separate explanatory word. Other examples of etymologic interpretation are found at 1 9, 20, 81, 126; 2 44.

The Hindu fondness for minute and often futile classification and subdivision is in evidence throughout the work, but is best exemplified in the treatment of the Erotic Sentiment (4. 56–78) and also of the types of heroine (2 24–35), the classification of which is shown by a diagram on page 149 Dhanaṃjaya fortunately refrains from foolish computation (so often found in later treatises[3]) as to the theoretically possible number of types of hero and heroine, but his commentator makes up for the deficiency in the former case[4]

Meters and metrical considerations. The Daśarūpa is composed for the most part in the ordinary śloka meter regularly found in treatises of this kind. Eighteen stanzas, however, including the last section in each book, are written in other meters. A list of these is here given in the order of their occurrence.

[1] Cf. DR 1 61, 68, etc

[2] Such explanations are frequently met with in the Upaniṣads; cf. for example, Brhad-Aranyaka Up. 1 2. 7; 1. 3 22, 23; 1. 4. 1; Chāndogya Up. 2. 10–12

[3] See my notes on DR 2 45

[4] Cf. DR. 2. 71, com

1	3	āryā
	4	sragdharā
	6	indravajrā
	129	vasantatilaka
2	105	upajati
3	65	vasantatilaka
4	9	sragdharā
	15	āryā
	35	sragdharā
4	44	āryā
	57	indravajrā (6 lines)
	79	vasantatilaka
	80	śārdūlavikrīḍita
	81	śārdūlavikrīḍita
	83	āryā (2 stanzas)
	90	vasantatilaka
	91	indravajrā

One of these stanzas (4. 9), a veritable metrical *tour de force*, embodies in its four lines, without extraneous matter of any kind, the names of the thirty-three Transitory States The second āryā stanza at 4. 83 is defective in all previous editions, lacking one syllabic instant in the second half of the first line As indicated in the notes on that section, I have remedied this by a very simple emendation of the text

As might well be expected, Dhanamjaya has to resort to a number of expedients to round out his lines or to obtain the needful succession of light and heavy syllables. Perhaps the most natural of these, the use of 'verse-fillers,' is much less frequent in the Daśarūpa than in other works of this kind, because of the compact arrangement of the material. Instances, however, occur here and there; cf. 1. 27 (*ākhya*); 2. 49 b (*tathā*); etc. Transitional phrases (such as *atha lakṣaṇam*), which occur in the Bhāratīyanāṭyaśāstra with almost unfailing regularity, are similarly but little employed, the two chief cases being at 1. 38 and 1. 67. Great advantage in versification is gained also by the alternation of such verbs and verbal forms as *syāt*, *bhavet*, *iṣyate*, *smṛta*, *mata*, and *parikīrtita*. Another device, which is especially helpful in the metrical adjustment of enumerations and lists of technical terms, is the arbitrary grouping of words into copulative compounds. The most conspicuous example of this is undoubtedly the sragdharā stanza at 4. 9; others may be found at 1. 38c, 67, 82, 97; 2. 15, 83b; 3. 13; 4. 81 d.

To metrical exigencies also must be attributed the use of a large number of dramatic terms in varying forms, as well as the

occasional substitution of the synonymous word for the term regularly employed. These variations may be conveniently grouped under six heads. The list of examples appended is practically exhaustive (but see also my notes on 4. 84, 86, 87).

1. Addition or rejection of a suffix such as *-ka* or *-na*

udghātya (3. 14) = *udghātyaka*
janānta (1. 125) = *janāntika*
praveśa (1. 118) = *pravesaka*
viskambha (1. 116) = *viskambhaka*
samlāpa (2. 83) = *samlāpaka*
samksiptikā (2. 88) = *samksipti*
anumā (1. 75) = *anumāna*
avapātana (2. 88) = *avapāta*
nirodhana (1. 60) = *nirodha*
paribhāva (1. 47) = *paribhāvanā*
paribhāṣā (1. 102) = *paribhāṣana*
bhāṣā (1. 97) = *bhāṣana*

2. Substitution of a different derivative of the same basic stem.

alasatā (4. 9) = *ālasya*
utsuka (4. 9) = *autsukya*
udāhrti (1. 71) = *udāharana*
augrya (4. 9, 57) = *ugratā*
svīyā (2. 25) = *svā*
capala (4. 9) = *cāpala*
capalatā (4. 81) = *cāpala*
parikriyā (1. 40) = *parikara*
paryupāsti (1. 61) = *paryupāsana*
prāgalbhya (2. 57) = *pragalbhatā*
vastūtthāna (2. 88) = *vastūtthāpana*

3. Addition, change, or omission of a prefix.

dhīrapraśānta (3. 44) = *dhīraśānta*
praharsa (4. 79) = *harṣa*
sammoha (4. 86) = *moha*
vimarśa (3. 60, 61) = *avamarśa*
saṃcārin (4. 54) = *vyabhicārin*
sahacārin (4. 84) = *vyabhicārin*
smaya (4. 44) = *vismaya*
yatna (1. 28) = *prayatna*
vega (4. 81) = *āvega*

4. Change or omission of one of the elements of a compound.

upasamhāra (1. 97) = *kāvyasaṃhāra*
dyuti (1. 58) = *narmadyuti*
sūtrabhṛt (2. 100) = *sūtradhāra*
prāptisambhava (1. 66) = *prāptyāśā*
phalāgama (1. 28) = *phalayoga*

5. Use of a different, but related, simple or compound term.

utkā (4. 75) = *virahotkaṇṭhitā*
bhayotkarṣa (4. 52) = *bhayānaka*
śamaprakarṣa (4. 53) = *śāntarasa*
sūtrin (2. 102, 3. 10) = *sūtradhāra*

6. Substitution of an entirely different word.

īrṣyā (4. 9) = *asūyā*
svāpa (4. 87) = *nidrā*
upasaṃhṛti (1. 36) = *nirvahaṇa*
ārti (4. 80) = *vyādhi*

It is probably to these same considerations of meter that we must ascribe the adjectival use, in more than twenty cases, of numeral derivatives in *-dhā*, in place of the regular adjective derivatives in *-vidha* (of which only four examples occur: *dvividha*, 1. 15; *caturvidha*, 4. 52 b; *ṣaḍvidha*, 3. 58; *daśavidha*, 3. 54 d). Clearly adjectival in construction and signification, though not in form, are the following words, most of which are used as predicates:

dvidhā: 1. 17, 125; 3. 10 b, 45 a; 4. 2 b.
dvedhā: 2. 31, 79 d.
tridhā. 1. 23 a, 122; 2. 24, 79 c; 4. 58, 67 d, 71.
tredhā: 2. 79 d; 3. 45 d, 55; 4. 79 d.
caturdhā. 2. 2, 77 a, 88 a, 93.
daśadhā: 1. 10.

As doubtful cases, possibly truly adverbial, may be added the following: *dvidhā*, 3. 15 b; 4. 65 a; *dvedhā*, 1. 113; 3. 14 b; *tridhā*, 2. 79 b; *ṣoḍhā*, 1. 111. The regular adverbial use is exemplified in *tredhā*, 1. 23 a; *pañcadhā*, 3. 30 a.

2. Concerning Dhanika's Commentary on the Daśarūpa

Authorship and date. In most of the manuscripts the Daśarūpa is accompanied by a Sanskrit commentary, in prose, entitled Daśarūpāvaloka,[1] or 'Examination of the Daśarūpa.' Its author, Dhanika, son of Viṣṇu,[2] is described, in one of the manuscripts, as an officer (*mahāsādhyapāla*) of King Utpalarāja,[3]

[1] Hall (p. 4, notes) records that one of his manuscripts has, in one place, the variant form *Daśarūpāloka*.

[2] There are known also commentaries on this work by Nṛsiṃha Bhaṭṭa (Aufrecht, *Catalogus Catalogorum*, 1. 247 b, 248 a), by Pāṇi, or Devapāṇi (Aufrecht, 2. 53), by Kṣoṇīdhara Miśra (Hall, p. 4, notes), by Kuravirāma (Aufrecht, 2. 53). So far as I am aware, none of these have been made accessible in printed form.

[3] Wilson, *Select Specimens of the Theatre of the Hindus*, 3d ed., London, 1871, 1. xx, xxi. Wilson's statement is reprinted by Hall, p. 3, notes.

who is, as we have seen, none other than Muñja, the patron of Dhanamjaya[1] This statement, together with the fact that the work contains (at 2 65) a quotation from Padmagupta's Navasāhasānkacarita (a poem published after 995 A D, in the reign of Sindhurāja), enables us to assign Dhanika's commentary approximately to the end of the tenth century[2] It is consequently not at all impossible (though I do not regard it as probable) that our commentator is the same person as the Dhanika Pandita to whose son Vasantācārya a tract of land was granted in 974 A.D. by King Vākpati (=Muñja)[3] This conclusion as to the age of the Daśarūpāvaloka would seem to be invalidated by the occurrence, at the end of the first book (1 129, com), of a quotation from Ksemendra's Brhatkathāmañjarī, a work composed about 1037 A D, but the four lines in question occur in only one of the manuscripts and are generally admitted, for this and other reasons, to be a later interpolation[4]

It has been suggested, because of the similarity of the names and the identity of the patronymic, that the author of the Daśarūpa and its commentator were one and the same person.[5] This view is supported by the fact that the Daśarūpa is usually referred to in later treatises as the work of Dhanika[6] and that the commentary seems to form an essential part of the treatise. On the other

[1] See page xxi, above Dhanika quotes one of the king's stanzas in two places in his commentary (DR 4 66, 67)

[2] According to Jacob, JRAS. 1897, p 304, Dhanika is quoted 16 times in the Sarasvatīkaṇṭhābharana (written about 1025 A.D)

[3] Cf. *Ind Ant* 6 (1877), p 51-53; *Archaeol. Survey of Western India*, vol 3 (Burgess), London, 1878, p 100. This grant was first described by Hall, *Journ As Soc. Bengal*, 30 (1861), p 195-210

[4] Cf Hall, *Vāsavadattā*, Calcutta, 1859, p 55; Lévi, *Journal asiatique*, 8 série, 7 (1886), p 221, Buhler, *Sb Akad Wien*, 116 (1888), p 622, n. 2, Lacôte, *Essai sur Gunādhya et la Brhatkathā*, Paris, 1908, p. 14. The two ślokas are quoted also in Dhuṇḍhirāja's commentary on the Mudrārākṣasa (ed Telang, p 53, ed Kale, p 12)

[5] Wilson, *Theatre of the Hindus*, 1 xx Cf. also Lévi, *Journal asiatique*, 8 série, 7 (1886), p 220-221

[6] As, for instance, at SD 313, 316, etc., and in other works Cf. Lévi, *Le Théatre indien*, p 17.

hand, there are in the commentary a number of indications of a difference in authorship,[1] and it is difficult to resist the conclusion that Dhanika, its author, was some contemporary of Dhanamjaya, very probably his brother, who collaborated in the production of the work.[2]

Of other works by Dhanika only a few fragments have survived to the present day. From seven couplets quoted in his comment on DR. 4 46 it appears that he composed a treatise on poetics, entitled Kāvyanirnaya, of which nothing further is known. His Avaloka also reveals him as a writer of poetry, since he cites twenty-four of his own stanzas, twenty in Sanskrit and four in Prākrit, as illustrations of Dhanamjaya's definitions[3] Two of these stanzas are included, under his name, in the Śārngadharapaddhati, and still another is found in that anthology without indication of authorship.[4] Very probably Dhanika was a poet of some repute and belonged to the literary circle at King Muñja's court,[5] for we find his name mentioned with those of

[1] At DR. 2 34, for example, Dhanika gives two possible interpretations of the text without deciding which is the correct one, at 3 40 his explanation seems to read a technical meaning into an apparently simple line, at 4. 52 we find the form *vikāsa* substituted for the *vikāśa* of the text (this may, of course, be merely a manuscript error). See my notes on these sections I regard Hall's views (p 9, notes) regarding Dhanika's interpretation of *tulyasaṃvidhānaviśeṣaṇam* (DR 1. 22) as mistaken; the commentator seems to give the meaning intended by the author in this passage.

[2] Cf. Hall, p. 2–4. That they were brothers is accepted, for example, by Keith, *A Catalogue of the Sanskrit and Prākrit MSS. in the Indian Institute Library, Oxford*, Oxford, 1903, p 4

[3] Dhanika's lines occur in the commentary on the following sections of DR. 2. 8, 16, 22, 26, 29, 50 (Prākrit), 51 (Prākrit), 52, (Prākrit), 57, 60, (Prākrit), 63, 64, 65, 67, 68, 79 (repeated at 4. 69); 4. 3, 34, 35, 67, 69 (three stanzas, one being a repetition of the one at 2 79), 76, 79.—An introductory stanza, prefixed to the Avaloka in one of the manuscripts, was rejected by Hall as spurious, chiefly on the ground that its style was 'too pedestrian for so ornate a stylist as Dhanika' See Hall, p. 4. notes.

[4] Śārṅg. 3973 (DR 2. 16), 3417 (DR. 4. 3), 278 (DR. 4. 79).

[5] See pages xxii–xxiii, above

other poets (Kālidāsa, Amara, Sundara, and Śankha) in an anonymous stanza recorded by Cowell[1]

Character and value. Although professedly an aid to the understanding of the text, the commentary leaves much to be desired and is not nearly so helpful as the average work of its kind At times it explains what is so clear as to require no comment (this is, however, frequently the case in Hindu glosses), often, on the other hand, obscure words and phrases receive no elucidation whatever, and whole sections are occasionally dismissed with but the single word *spastam*, '[it is] clear' Even where Dhanamjaya's definitions of technical terms are illustrated by means of examples from Sanskrit literature, the absence of further explanation sometimes leaves the exact meaning in doubt. The real merit of Dhanika's Avaloka lies in the occasional lengthy discussions of disputed and obscure points and in his collection of illustrative quotations, many of which are of value in obtaining a clear conception of the principles of Hindu dramaturgy.

Dhanika's explanatory and illustrative quotations. In his explanations of Dhanamjaya's rules, Dhanika not only refers to scenes and situations of the principal Hindu dramas,[2] but also quotes such passages as will serve to illustrate the matters under discussion. His quotations are, however, by no means confined to dramatic works, but are drawn to a considerable extent from other fields of literature as well, particularly from the sententious poetry and the so-called kāvya productions. Occasionally also he corroborates his statements by an excerpt from the Bhāratīyanātyaśāstra or some other technical work.

The range of these citations and references, so far as they have been identified, can best be seen from the following tabulation, in which works merely mentioned (but not quoted) are enclosed in parentheses In the case of works cited only a few times, all the occurrences are recorded after the names or in the footnotes.

[1] JRAS 15 175

[2] As, for example, in the com. on DR. 1. 81; 2 82; 3. 15; etc.

1. Dramas extant and published

Mṛcchakaṭika
Śakuntalā
Vikramorvaśī
Mālavikāgnimitra
Ratnāvalī[1]
(Priyadarśikā)[2]
Nāgānanda
Mahāvīracarita
Uttararāmacarita
Mālatīmādhava
Mudrārākṣasa[3]
Veṇīsaṃhāra[1]
Karpūramañjarī[4]
Viddhaśālabhañjikā[5]
Anargharāghava[6]
Mahānāṭaka[7]

2 Other works of Sanskrit and Prākrit literature

(Mahābhārata)[8]
(Rāmāyaṇa)[9]
Meghadūta[10]
Kumārasambhava[11]
Raghuvaṃśa[12]
Śṛṅgāratilaka[13]
Kirātārjunīya[11]
(Kādambarī)[15]
Śiśupālavadha[11]
(Bṛhatkathā)[16]
Hālasaptaśatī[11]
Bhartṛhariśatakāni[17]
Amaruśataka[11]
Navasāhasāṅkacarita[18]

[1] The Ratnāvalī and the Veṇīsaṃhāra are quoted more frequently than any other works, especially in connection with the treatment of dramatic structure in Book 1, since of all the plays they conform most strictly to the rules laid down in the text-books.

[2] This play of Harṣadeva is referred to at DR. 2. 82, 92

[3] Quoted only at DR 3. 23, but referred to also at 1. 129 and 2. 86

[4] One stanza is quoted as an illustration of DR 3. 16.

[5] Quoted only once, in the comment on DR. 4. 61

[6] The only quotation from this play is found at DR. 2 1. Dhanika does not name the source of the stanza. Parab, in his index of verses, attributes it to the Mahānāṭaka.

[7] Regarding this drama see the following page.

[8] Referred to only at DR. 3. 28.

[9] Mentioned by name at DR. 1. 129; 2. 12, 86; 3. 28, 52. A reference to plots based on the Rāmāyaṇa is found at DR. 2. 90.

[10] Quoted only at DR. 4. 71.

[11] Quoted only in Books 2 and 4. All of the numerous stanzas from Hāla are quoted anonymously.

[12] Quoted at DR. 2. 1 and 4. 35; mentioned at 4. 74

[13] Of this work, attributed to Kālidāsa, stanza 3 is quoted at DR. 4. 69, but without indication of source In Hall's edition these lines are enclosed in brackets, as a possible interpolation

[14] One stanza is quoted, as an illustration of DR. 4. 33.

[15] Referred to at DR 4. 73, 74.

[16] This old collection of stories is mentioned at DR. 1. [illegible]; 4. 43.

[17] Nītiśataka, DR. 2. 1, Śṛṅgāraśataka, DR. 4. 43; Vairāgyaśataka, DR. 4. 10, 14.

[18] On this mahākāvya by Padmagupta see p. xix, note 1, and p. xx, above. One stanza from it is given at DR. 2. 65.

3 Dramas unpublished or no longer extant

Udāttarāghava[1]	Pāṇḍavānanda[3]	(Tarangadatta)[5]
Chalitarāma[2]	(Rāmābhyudaya)[4]	(Puṣpadūṣitaka)[5]

4. Minor and unknown authors or works

Ānandavardhana — five stanzas (found in his Dhvanyāloka commentary), at DR 2 56, 4 10, 43 (two), 45
Vikaṭanitambā, poetess — one stanza at DR 4 42
Vākpatirājadeva (= Muñja)[6] — one stanza at DR 4 66, 67
Rudra — one stanza at DR 4 67
Dhanika — twenty-four stanzas (see page xxxiv, note 3)
(Bhaṭṭa Bāṇa's Mahāśvetāvarṇanāvasara, mentioned at DR 2 54)

5 Technical works

Bhāratīyanāṭyaśāstra[7] — DR 2 11; 3. 46, 59; 4 2, 4, 5, 6, 50, 52, 89
Kāmasūtra of Vātsyāyana — DR 3 45, (4 64)
A treatise by Bhartṛhari (apparently not the Vākyapadīya) — DR 4 2
Kāvyālaṃkāra of Rudraṭa[8] — DR 4 44
Kāvyanirṇaya, by Dhanika himself — DR 4 46

The quotations frequently deviate from the published texts of the works from which they are drawn. Such variations may be due either to Dhanika's quoting from memory, to the existence of other recensions than those known to us, or to corruption in transmission. They are in most cases of no special importance.

[1] A play by Māyurāja It is quoted at DR 2 91, 3. 3, 4 15, 35; referred to at DR 3. 29

[2] Quoted at DR. 1. 85, 3 15, 22.

[3] The only quotation from this work occurs at DR 3 14

[4] Written by Yaśovarman in the latter part of the 7th century It is referred to at DR· 1. 90 (also at SD. 427) Cf ZDMG. 36 (1882), p 521.

[5] These two plays are mentioned at DR 3. 45 The name Puspadūṣitaka recurs as Puṣpabhūṣita at SD. 512. — At DR 3 61 Samudramanthana may possibly be the name of a drama

[6] See page xxiii, above

[7] The reputed author of the Bh. is designated variously as *Bharata* (DR. 2. 11), *muni* (DR 3. 46), *Bharata-muni* (DR 3 59), or *ṣaṭsahasrakṛt* (DR. 4. 2).

[8] Rudraṭa's Kāvyālaṃkāra is not mentioned by name.

In addition to differences of wording, which constitute the largest part of these variations, we find also instances of transposition of the lines of stanzas[1] and of assignment of speeches to characters other than those indicated in the printed texts.[2] In some cases Dhanika does not repeat dramatic quotations in full, but gives merely the first and last words of the passage to which he refers, see, for example, the commentary on DR. 1. 48.

Some of the quotations occur more than once, being used as illustrations of two, or sometimes three, different statements. One of the stanzas drawn from Amaru, for example, appears both at 2. 31 and at 2. 82; a stanza from the Mahāvīracarita is quoted at 2. 1 and recurs at 2. 20 and 4. 22. Usually the passage is repeated in full at each occurrence; occasionally, however, only the opening words are given (cf. the Ratnâvalī quotation at 4. 86, which appears in full at 2. 92). The first illustrative excerpt at 4. 86, although introduced with the statement *prāg udāhṛtaḥ*, 'previously quoted,' does not occur elsewhere in the commentary. Possibly the words just mentioned have been misplaced and should be connected with the following quotation, which has really occurred before.

Besides referring to actual dramatic works, Dhanika makes mention also of legends and stories on which plays were based. Such are the Udayanacarita, mentioned at DR. 2. 89, and the Samudramanthana, named at DR. 3. 61, although the latter may be actually the name of a drama.

Of particular interest from the point of view of literary chronology is the occurrence in Dhanika's commentary of five stanzas from the Mahānāṭaka, or Hanuman-nāṭaka.[3] The source is indicated in only one instance (DR. 2. 1), but the lines are all to be found in the text of the recension published by Jīvānanda Vidyāsāgara. The oldest extant recension of this play, that

[1] DR. 3. 18 (Veṇīsaṃhāra 5. 26); DR. 4. 10 (Mahānāṭaka 9. 55); DR. 4. 61 (Viddhaśālabhañjikā 1. 31).

[2] DR. 1. 94 (Veṇī. 5, p. 149–150); DR. 3. 10 (Veṇī. 1. 7, p. 10).

[3] At DR. 2. 1 (this stanza recurs in Rājaśekhara's Bālarāmāyaṇa, 4. 60), 5. (repeated at 2 19), 18; 4. 10, 24.

ascribed to Dāmodara Miśra, dates from the eleventh century, but has been thought, because of its patchwork character, to be merely a revised form of an older work[1] This supposition is confirmed by the quotations in Dhanika's commentary, which must be from an earlier Hanuman-nātaka than the known recensions, since it is hardly probable that all of the five stanzas, occurring at as many different places, are later interpolations As has previously been pointed out, the four lines quoted at DR. I 129 from Ksemendra's Brhatkathāmañjarī (a work about half a century later than DR) are doubtless to be regarded as an interpolation[2]

3. Concerning Previous Editions of the Dasarūpa

Hall's edition. The earliest edition of the Daśarūpa (so far as I am aware), and the only one of any independent value, is that of Fitzedward Hall,[3] published at Calcutta in 1865 in the Bibliotheca Indica. The text, as well as the commentary of Dhanika, which accompanies it, was based on a collation of six manuscripts, five of them complete (see Hall, p. 35–36), and is in general very satisfactory Unfortunately the editor thought it unnecessary to include in the printed volume the 'minute account' of the manuscripts and of their readings which he had taken the pains to prepare (Hall, p. 37), and we are thus left without much of the information that would have been helpful in estimating the correctness of his text. A number of variant readings are recorded, however, on pages 38 and 39, and an introductory paragraph on page 38 gives the impression that many

[1] Cf. Schroeder, *Indiens Literatur und Cultur,* Leipzig, 1887, p 658, Lévi, p. 243–244; Cimmino, *L'uso delle didascalie* [for full title see p. xiii], p. 142–143.

[2] See page xxxiii, above.

[3] I am informed, on the authority of Mr Richard Hall, the scholar's son, that Hall wrote his given name 'Fitzedward', the title-page of his *Daśa-Rūpa,* however, has the form 'Fitz-edward' At all events, he should not be referred to as 'F E. Hall.'

of these were taken from an old copy of the Nātyapradīpa, a work which (as Hall mentions) 'repeats verbatim a large portion of the Daśarūpa' This list of variants was prepared after the text was printed, and such readings as seemed preferable to those in the text were designated with asterisks. In using this list it must be borne in mind that Hall has disregarded the principle of euphonic combination, giving all the readings in the pause-form, according to Hindu practise, as if they stood alone, unconnected with other words. In quoting these I have thought it best to give the form actually required by the context.

The introduction to Hall's edition contains a brief analysis of the work and much illustrative and explanatory material, a large part of which is now naturally antiquated. In addition to the Daśarūpa, the volume contains, as an appendix, the Sanskrit text of four books of the Bhāratīyanāṭyaśāstra, a manuscript of which came into the editor's hands after the completion of the rest of the work. The books are numbered 18, 19, 20, and 34; the last, however, is really book 24. This appendix is of great value and is constantly referred to in the present volume, but it must be said that it contains numerous errors and presents the appearance of a hasty transcript.[1]

Jīvānanda Vidyāsāgara's edition. The edition published by Jīvānanda Vidyāsāgara at Calcutta in 1878 is merely a reprint. Hall's text is reproduced, even to the misprints, without any indication of its source or a single word of acknowledgment. The publisher took no notice of the fact that Hall (on pages 38 and 39) had designated certain variant readings as preferable to those in his text. He likewise failed to correct an error to which Hall calls attention in his introduction; see my notes on DR. 2 15. The reprint contains no prefatory material or index to give a touch of originality. The four books of the Bhāratīyanāṭyaśāstra are also copied from Hall's edition, with all the misprints and inaccuracies faithfully preserved.

[1] See my notes on DR. 1. 80; 3. 63

Parab's edition. Another reprint of Hall's text, prepared under the supervision of Kāshīnāth Pāndurang Parab, was published by the Nirnaya Sāgara Press at Bombay in 1897 Here again there is no acknowledgment of indebtedness to Hall's text, which is referred to in the footnotes merely as '*pātha*' For no apparent reason, this edition does not follow Hall's numbering of the verses, but adopts a system of its own, which departs from the other sufficiently to cause some difficulty in finding passages referred to by the numbers of the older edition

This edition is in many respects the most practical of the three The text embodies all the readings that Hall marked as preferable on pages 38 and 39, and all the variants listed by Hall are given in the footnotes A group of sections in the first book (1 53–65; P. 1 32 b–35; H. 1 30 b–32), which were printed as a continuous passage by Hall, are arranged separately, each followed by its own interpretation in the commentary, so as to conform to the rest of the text The volume contains also a detailed table of contents, a list of the works quoted in the commentary, and an index of all verses thus cited from other authors, with an indication, in many cases, of their source

4. Concerning the Present Edition

Constitution of the text. The Sanskrit text contained in the present edition is not based on any new examination of manuscripts[1] and can not, therefore, lay claim to any independent value. Aside from a few corrections, Hall's text is reproduced without change, with the substitution, however, in nearly all cases, of those of his variant readings designated by him as preferable on pages 38 and 39 of his edition The only departures from Hall's text and variants (that is, from the text as printed by Parab) are the following:

[1] On manuscripts of DR see Aufrecht, *Catalogus Catalogorum*, 1 247 b, 2 53.

1 119 I retain *antaryavanikā*°, disregarding Hall's expressed preference (p 38) for °*javanikā*°
2 27 Emendation of °*vāraṇānaṅgā* to °*vauraṇānaṅgā*
78 Adoption of °*sphūrja*° for °*sphurja*°.
80 Adoption of *narmasphūrjaḥ* for *narmasphiñjaḥ*
83 Emendation of °*dayājavaḥ* to °*dayārjavaḥ*
89 Emendation of °*parigrahaḥ* to °*parigraham*, to remedy faulty grammatical construction
4 34 Emendation of the unintelligible °*garbhādejahmya*° to °*garbhāder jādyam*.
41 Adoption of one of Hall's variants, °*tvarāsvāsa*
52 Substitution of Dhanika's *vikāsa* for the *vikāśa* of the printed texts
83 Change of *ati*° to *atī*° to satisfy metrical requirements
87 Adoption of one of Hall's variants, *anuṣṭāpteḥ*
89 Adoption of *lakṣma*° from Hall's variant reading

For details see the notes on the respective sections.

The numbering of sections. The system of numbering in the edition of Parab differs from that followed by Hall (and reprinted by Vidyāsāgara) sufficiently to interfere with rapid consultation of passages in an edition other than the particular one referred to.[1] Furthermore, the method employed in these editions does not permit of accurate citation, especially of the briefer definitions, without the cumbersome addition of letters and superior figures.[2] I have accordingly decided, after mature deliberation, while preserving the very practical division into four books, to renumber the work according to logical sections and thus to establish a ***simple numerical designation*** for every definition or part of a definition that is separately treated in Dhanika's commentary. At the head of each section I have placed not only the new number thus assigned, but also the number in the editions of Parab and of Hall,[3] so that passages may be con-

[1] Note, for example, the following variations: P. 1 67 = H. 1. 60; P 2. 62 = H 2 57; P 3. 57 = H. 3. 51; P. 4. 67 = H. 4. 61.

[2] The brief definition of the term *parisarpa*, DR. 1. 54, had to be cited heretofore as H. 1. 30 b[2], c[1], or as P. 1. 32 b[2], 33 a[1]. Similarly DR. 3. 8 = H 3 7, 8 a[1] = P. 3. 7 b, 8 a, b[1].

[3] Vidyāsāgara's numbering is identical with that of Hall.

sulted with convenience in the present volume, no matter to which edition reference is made

The translation. In the translation, which I have aimed to make as nearly literal as possible, it has been found necessary to introduce a considerable number of explanatory words [enclosed in brackets], in order to make clear the precise meaning of the condensed Sanskrit original. Important Sanskrit technical terms have usually been repeated (enclosed in parentheses) in the translation, in their uninflected form, especially where they are defined or explained The translations adopted for these technical words are not, in many cases, literal renderings of the Sanskrit names (as *bindu*, 'drop', *patākā*, 'banner'), but are selected with a view to indicating, as far as possible, the special significance of the original To avoid their being taken in their ordinary English sense they are distinguished by capital initial letters It was not considered necessary to indicate throughout the special force of the constantly recurring optative verbal forms; such verbs as *bhavet* or *syāt*, especially where they occur in mere definitions, are frequently rendered by the simple 'is' or a similar indicative form

Extracts from the commentary of Dhanika. Under the heading 'Com.' is given the substance (and occasionally a literal translation) of such passages of the commentary as are of particular interest or importance. It was not deemed necessary to present in detail Dhanika's longer theoretical arguments, and these have either been passed over without mention or merely briefly summarized.[1] I have made a special effort, however, to discover and record the source of the numerous illustrative quotations that Dhanika has introduced into his work[2] For many references I am indebted to Böhtlingk's valuable collection of material 'Zur Kritik und Erklarung verschiedener indischer Werke' (43. Daçarūpa, in *Mélanges asiatiques,* 7. 574–577) and to marginal

[1] Especially where already given by Lévi or Regnaud, cf the com. on DR. 2. 5, 6; 4. 44.

[2] See pages xxxv–xxxix, above

annotations by Böhtlingk in his copy of Hall's edition, which is now in my possession. The references so obtained I have supplemented by tracing to their source many additional quotations; but a number of the passages quoted by Dhanika still remain unidentified, chiefly because the works from which they were drawn are unpublished or no longer extant. When a stanza not otherwise located appears in native anthologies (such as the Śārngadharapaddhati or the Subhāṣitāvali), in a later work (such as the Bhojaprabandha), or in Böhtlingk's *Indische Sprüche*, I have given its number in such collection in place of the usual phrase 'unidentified stanza'[1]; I have also added references to these works in a number of cases where the original source is known, in order to show that the passage is one that is familiar and often quoted. The editions that have been consulted are recorded on pages xiv–xvii, above.

The notes in this volume. Such explanatory material as it seemed advisable to include in the present work will be found appended to the several sections under the heading 'NOTES,' the necessity of turning to another part of the book for annotations being thus entirely obviated. Among the matters included in the notes may be mentioned particularly the variant readings referred to above (p. xxxix), explanations regarding Dhanaṃjaya's terminology and definitions, divergencies between the Daśarūpa and other dramaturgic treatises, references to the work of scholars in this field (especially Lévi, Regnaud, and Schmidt), and—a feature to which I have devoted a great amount of time and labor—a collection of references to parallel passages in other Hindu works, chiefly dramaturgic and rhetorical.

These references to native treatises—which will enable the reader to make a comparative study of any special point without a laborious search of his own—are as exhaustive as the material at hand would allow. After a preliminary consultation of the references given in the works of Lévi, Regnaud, and Schmidt

[1] As, for example, at 2. 42; 4. 16, 17, 27, 28.

(see the Bibliography, p xiii), all accessible Sanskrit texts dealing with rhetoric and the drama have been carefully searched for passages treating the same topics or defining the same terms as those that appear in the Daśarūpa, and parallel passages in other Sanskrit works have been included wherever possible The references are preceded in every case by the special symbol ‖, the *parallel* bars being intended to suggest the *parallel* passages The order in which the various works are enumerated is in the main chronological, although the date of composition is in many cases merely a matter of conjecture The Sāhityadarpana, however, though dating from the middle of the fifteenth century, has for reasons of convenience been quoted uniformly in the second place, directly after the Bhāratīyanātyaśāstra Detailed information regarding the editions to which the citations refer will be found on pages xiv–xvii, in the Conspectus of Editions of Texts

THE DAŚARŪPA

BOOK ONE

1 (P. 1, H. 1).

namas tasmai Gaņeśāya yatkanthah puṣkarāyate
madābhogaghanadhvāno nīlakaṇṭhasya tāṇḍave

'Homage to that Gaṇeśa whose throat, deeply resonant in his excessive frenzy (*mada-ābhoga*), serves as a drum in the wild dance of Śiva, just as the sound of the wildly expanding thunder-cloud at the dance of the peacock![1]'

COM 'According to established usage' the author begins his work with two stanzas of invocation. — There is here an imperfect pun (*khaṇḍaśleṣa*).

NOTES. As noted by the commentator, there is a play on words in this introductory stanza. The entire second line refers to the dance of Śiva, but can also be understood as referring to that of a peacock In this way a simile is included in the very words to which it refers. This necessitates a double translation of the words in the second line

2 (P. 2; H. 2).

daśarūpānukāreṇa yasya mādyanti bhāvakāḥ
namaḥ sarvavide tasmai Viṣṇave Bharatāya ca.

'Homage to that omniscient Visnu whose senses revel in the semblance of his ten forms [of incarnation], and to Bharata, whose poetic sensibilities revel in the imitation of the ten forms [of drama] (*daśarūpa*).'

NOTES. Here again there is a double meaning, in that the first line applies in one sense to Viṣṇu and in another to Bharata In order to convey this twofold meaning adequately in English, the words of the first line have been rendered twice.

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[1] A list of abbreviations and symbols will be found on pages xviii–xix, a conspectus of editions of texts referred to, on pages xiv–xvii; remarks concerning the plan of the present volume, on pages xli–xlv.

INTRODUCTORY REMARKS

3 (P. 3; H 3)

kasya cid eva kadā cid dayayā visayam Sarasvatī vidusaḥ
ghatayati kam api tam anyo vrajati jano yena vaidagdhīm.

'Sarasvatī through her favor furnishes to any intelligent man at any time that subject, whatever it be (*kam api*), by which somebody else becomes cultured'

NOTES The sense is: The goddess Sarasvatī freely provides themes for literary works to persons of intelligence, and through these works culture is diffused among others — Meter āryā

4 (P. 4; H 4)

uddhṛtyoddhrtya sāram yam akhilanigamān
nātyavedam Viriñciś
cakre yasya prayogam munir api Bharatas
tāndavam Nīlakanthah
Śarvāṇī lāsyam asya pratipadam aparam
laksma kah kartum īṣṭe
nāṭyānāṃ kiṃ tu kiṃ cit pragunaracanayā
lakṣanam samksipāmi.

'Who, pray, is able to make a new detailed nomenclature (*pratipadam laksma*) of dramatic science, which Viriñci [i. e. Brahma] created after repeatedly extracting the essence from the entire sacred writ—[that dramatic science] of which Bharata, though a seer, gave an exhibition, Nīlakantha [i e Siva] performing the wild dance (*tāndava*) and Sarvāṇī [i e Pārvaṭī] performing the gentle dance (*lāsya*)? Yet I shall give concisely, in orderly arrangement, some sort of description of dramatic representations.'

NOTES. A reference to the legend of the creation of the drama by Brahma and of the codification and application of its rules by Bharata, the reputed author of the Bhāratīya-nāṭyaśāstra — Meter. sragdharā. — Cf Levi, p. 16.

5 (P 5; H 5)

vyākīrṇe mandabuddhīnām jāyate matıvıbhramaḥ
tasyārthas tatpadaıs tena saṃksıpya krıyate 'ñjasā.

'In a dıffuse [treatıse] there arıses confusıon of mınd on the part of those of slow wıt; therefore the ımport of ıt [ı e. of the code of dramatıc rules] ıs gıven concısely and dırectly ın ıts [own] words'

NOTES Cf Lévı, p 17

6 (P 6; H 6).

ānandanisyandisu rūpakesu
vyutpattimātram phalam alpabuddhıḥ
yo 'pītihāsādivad āha sādhus
tasmaı namaḥ svāduparānmukhāya.

'As for any sımple man of lıttle ıntellıgence who says that from dramas, whıch distıl joy, the gain ıs knowledge only, as ın the case of hıstory (*ıtıhāsa*) and the lıke—homage to hım, for he has averted hıs face from what ıs delıghtful!'

COM. Spr 3122 —The statement ıs ıronıcal (*solluntham*)
NOTES Meter: ındravajrā —Cf Lévı, p 258

FUNDAMENTAL DEFINITIONS

7 (P. 7a[1], H 7a[1])

avasthānukṛtir nātyam.

'D r a m a is the imitating of sıtuatıons'

NOTES ||SD 274, Pratāpar 3 1, p 100 Cf Lévı, p 29

8 (P 7a[2], H 7a[2])

rūpaṃ dṛśyatayocyate.

'It is called a Show (*rūpa*, lıt form) because of the fact that it is seen

NOTES Cf Lévi, p. 29

9 (P $7b^1$, H. $7b^1$)

rūpakam tat samāropād.

'It [is called] Representation (*rūpaka*) because of the assumption [of parts by actors]'

NOTES As noted by Lévi, pt 2, p 5, the word *rūpaka*, although merely a variant of the preceding *rūpa*, is referred by native theorists to the causative form (*ropayati*) of the root *ruh* It is therefore explained here by a compound derivative of the causative, *samāropa*.

‖ SD 273 Cf Lévi, p 29

10 (P $7b^2$, H $7b^2$)

daśadhaiva rasāśrayam.

'It is tenfold, and is based on the Sentiments.'

NOTES With regard to the employment of the different varieties of Sentiment (*rasa*) in a drama see DR 3 36–38

‖ Pratāpar 3 1, p 100 (*rasāśraya*)

11 (P 8, H 8)

nātakam saprakaranam bhānah prahasanam dimaḥ vyāyogasamavakārau vīthyankehāmrgā iti.

'[The ten chief varieties of drama are]. the Nātaka, the Prakarana, the Bhāna, the Prahasana, the Dima, the Vyāyoga, the Samavakāra, the Vīthī, the Anka (=Utsrstikānka), and the Īhāmrga.'

COM *dombī śrīgad°* [quotation from some treatise, see Lévi, p 146 and cf Hem Kāvyān 8, p 327]

NOTES No mention is here made of the minor forms of drama (cf. Lévi, p 145), but one of them, the *nātikā*, receives special consideration at DR 3 46–52 —This section is quoted at Pratāpar. 3. 2

‖ Bh 18 2, 3 a; SD 275, AP 337 1–4, Hem Kāvyān 8, p 317, 327; Vāgbh Kāvyān 1, p 16, Pratāpar. 3 2 Cf Lévi, p 30

PANTOMIME AND DANCING AS ACCESSORIES

12 (P. $9a^1$; H $9a^1$)

anyad bhāvāśrayam nrtyam.

'Pantomime (*nrtya*), which is based on the [emotional] States, is quite another thing'

NOTES Pantomime and dancing are probably mentioned here chiefly on account of the similarity of name The words *nātya, nrtya, nrtta* are all derived from the root *nrt* or its Prākrit form *nat* and our author seems to have felt the need of differentiating them But in Pratāpar — where we find the terms *nrtya* and *nrtta* curiously interchanged — the insertion of definitions of these terms is justified as follows *nrttanrtyayor nātakādyangatvād iha svarūpanirūpanam krtam* (3 2, p 101)
‖ Pratāpar 3 2 a, p 101 Cf Levi, p 30

13 (P 9a^2; H 9a^2)

nrttam tālalayāśrayam

'Dancing (*nrtta*), being based on rhythm and time, [is also different]'

NOTES ‖ Pratāpar 3 2 a, p 101 Cf Lévi, p 30

14 (P 9b, H 9b).

ādyam padārthābhinayo mārgo deśī tathā param

'The former, a representation of an object, [is called] "high style" (*mārga*); the latter, "popular style" (*deśī*)'

NOTES Cf Lévi, pt 2, p 5

15 (P 10; H 10).

madhuroddhatabhedena tad dvayam dvividham punaḥ
lāsyatāṇḍavarūpeṇa nātakādyupakārakam

'Each of these two is again twofold, through the division into gentle and vehement; and they are auxiliary to the Nātaka and the other [varieties of drama] because of the exhibition of the gentle dance (*lāsya*) and the wild dance (*tāndava*)'

NOTES Hindu theoreticians recognize ten forms of the *lāsya*, which are enumerated at DR 3 54 — This section is quoted at Pratāpar 3 2, p 101 — Cf Lévi, p 119

Basis of Classification of Dramas

16 (P. 11 a[1], H. 11 a[1]).

vastu netā rasas teṣām bhedako.

'Dramas are classified according to Subject-matter, Hero, and Sentiment.'

Notes || Pratāpar 3 3 Cf Lévi, p 30

Subdivisions of the Subject-matter

17 (P 11 a[2], H 11 a[2]).

vastu ca dvidhā.

'The Subject-matter (*vastu*) is twofold'

Notes || Bh 19 2 a, SD 296 a Cf Lévi, p 31

18 (P. 11 b; H 11 b).

tatrādhikārikam mukhyam aṅgam prāsaṅgikam viduḥ.

'The main [theme] is known as the Principal Subject (*ādhikārika*), the subordinate as the Incidental Subject (*prāsaṅgika*).'

Notes || Bh 19 2 b, SD 296 b Cf Lévi, p 31

19 (P. 12; H 12).

adhikāraḥ phalasvāmyam adhikārī ca tatprabhuḥ
tannirvartyam abhivyāpi vṛttam syād ādhikārikam.

'The possession of the desired result [is called] *adhikāra*, and its possessor [is called] *adhikārin*; that which contains an incident connected with him [is called] *ādhikārika* (Principal Subject).'

Notes *abhivyāpi* H, V, P; *ativyāpi* Hall p. 38 — This is an etymological explanation of the term *ādhikārika*. See my notes on 4. 8
|| Bh. 19. 3–5 a, SD 296 c, d Cf Lévi, p 31

20 (P. 13 a; H 13 a)

prāsaṅgikam parārthasya svārtho yasya prasaṅgataḥ.

'The Incidental Subject (*prāsangika*) is a purpose of another person [by means] of which one's own purpose is incidentally [furthered]'

NOTES The craving for etymological interpretation is here satisfied by the use of the word *prasangatas*, 'incidentally' See the notes on 4 8
‖ Bh 19. 5 b, SD 297 Cf Lévi, p 31

21 (P 13 b, H 13 b)

sānubandham patākākhyam prakarī ca pradeśabhāk.

'When it is continuous it is called Episode (*patākā*, lit banner), when of short duration, Episodical Incident (*prakarī*)'

NOTES ‖ Bh 19 23, SD 320–323, Pratāpar 3 7 Cf Lévi, p 32

22 (P. 14; H 14)

prastutāgantubhāvasya vastuno 'nyoktisūcakam
patākāsthānakam tulyasaṃvidhānaviśesanam.

'An indication, by the mention of something extraneous, of a matter that is begun or is about to happen [is called] an Episode-indication (*patākāsthānaka*), which is characterized by similar situations or attributes.'

COM Ex Ratn 3 6, p 62 [similar situation], Ratn 2 4, p 32 [similar attributes]

NOTES Bh and SD. distinguish four kinds of *patākāsthānaka*; see Lévi, p 98–100
‖ Bh 19 29 b, 30 a, SD 298, 299. Cf Lévi, p 98

23 (P 15, 16 a; H. 15).

prakhyātotpādyamiśratvabhedāt tredhā 'pi tat tridhā
prakhyātam itihāsāder utpādyaṃ kavikalpitam
miśraṃ ca saṃkarāt tābhyāṃ divyamartyādibhedatah.

'This [subject-matter] is also threefold, owing to a threefold classification into legendary, invented, and mixed subjects. The legendary [variety of subject-matter is derived] from legends of the past and the like, the invented is devised by the poet, the

mixed [arises] from a combination of these two in accordance with a classification into gods, mortals, and the like'

NOTES *tābhyām* H, V, P, *nānto, tredhā* Hall p 38 — The first line is quoted at Pratāpar 3 4, p 102, but with the formulaic ending *tat trividham matam*
‖ AP 337 18, Pratāpar 3 3, p 102 Cf Lévi, p 31

ELEMENTS OF THE PLOT

24 (P 16b; H 16a)

kāryam trivargas tac chuddham ekānekānubandhi ca.

'The Dénouement (*kārya*) [of the action consists of one of] the three objects of human existence (*trivarga*), it is either simple or connected with one or both [of the other objects]'

COM. The three objects of human existence are virtue, wealth, and pleasure (*dharma, artha, kāma*) .

NOTES ‖ Bh 19 25b, 26a, SD 323b, c; AP 337. 7b Cf. Lévi, p 31

25 (P 17a, H 16b).

svalpoddistas tu taddhetur bījam vistāry anekadhā.

'The cause of this [Dénouement] is the Germ (*bīja*), [at first] manifested as very small, but expanding in manifold ways [as the action proceeds]'

COM Ex Ratn 1, p 4–5 [quoted in part also at DR 1 29 and 1 41]; in the Venīsamhāra, the energy of Yudhiṣṭhira, increased by the wrath of Bhīma and resulting in the binding of the tresses of Draupadī

NOTES. ‖ Bh 19 21, SD. 318, AP 337 22, Pratāpar. 3 6 Cf. Lévi, p. 34

26 (P 17b, H. 16c)

avāntarārthavicchede bindur acchedakāraṇam.

'When the secondary matter [of the drama] is interrupted, the cause of its being resumed (*accheda-kārana*) is the Expansion (*bindu*).'

COM Ex Ratn 1, p 20 — 'The *bindu* [lit drop] spreads out like a drop of oil in water'

NOTES ‖ Bh 19 22, SD 319, Pratāpar 3 6 Cf Lévi, p 34

27 (P 18, H 17)

bījabindupatākākhyaprakarīkāryalaksanāh
arthaprakṛtayah pañca tā etāh parikīrtitāh.

'[The elements] designated as the Germ (*bīja*), the Expansion (*bindu*), the so-called Episode (*patākā*), the Episodical Incident (*prakarī*), and the Dénouement (*kārya*)—these are declared to be the five Elements of the Plot (*arthaprakrti*)'

NOTES The insertion of the word *ākhya* in the enumeration is due merely to the exigencies of the meter — Contrary to the usual custom, this section comes after the definitions of the elements mentioned in it, instead of introducing them, in order to avoid a repetition of the definitions of the *patākā* and the *prakarī* given in another connection in 1 21 — This section is quoted in the com on Hemacandra's Anekārthasamgraha 2 230 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 37, foot), and the second line is quoted ibid 3 565 (see Extr, p 142, middle) The first line is quoted at Pratāpar 3 3, p 105 With the first line compare *bījam binduh patākā ca,* given in explanation of the word *arthaprakrti* in the com on Mankhakośa 390 (ed Zachariae, Vienna, 1897, p 50)
‖ Bh 19 20, SD 317, AP 337 19 Cf Lévi, p 34

THE FIVE STAGES OF THE ACTION

28 (P 19; H 18)

avasthāh pañca kāryasya prārabdhasya phalārthibhiḥ
ārambhayatnaprāptyāśāniyatāptiphalāgamāh.

'There are five Stages of the action which is set on foot by those that strive after a result Beginning (*ārambha*), Effort (*yatna* = *prayatna*), Prospect of Success (*prāptyāśā*), Certainty of Success (*niyatāpti*), and Attainment of the Result (*phalāgama* = *phalayoga*)'

NOTES. The words *kāryasya prārabdhasya phalārthibhih* are taken directly from Bh 19 13 — The second line is quoted at Pratāpar 3 3, p 105.
‖ Bh 19 7, 13; SD 324; AP. 337 19 b, 20 Cf Lévi, p 32

29 (P 20 a, H 19 a).

autsukyamātram ārambhah phalalābhāya bhūyase.

'Beginning (*ārambha*) is mere eagerness for the obtaining of the more important result'

COM Ex Ratn 1 7, p 5 [also quoted at DR 1 25 and 1 41]
NOTES ‖ Bh 19 8, SD 325, Pratāpar 3 4 Cf Lévi, p 32

30 (P 20 b; H 19 b)

prayatnas tu tadaprāptau vyāpāro 'titvarānvitah.

'Effort (*prayatna*) is exertion attended with great haste, when this [result] has not been obtained'

COM Ex Ratn 2, p 24 [with variants]
NOTES ‖ Bh 19 9, SD. 326, Pratāpar. 3 4 Cf Lévi, p. 33

31 (P 21 a, H 20 a).

upāyāpāyaśankābhyām prāptyāśā prāptisambhavah.

'Prospect of Success (*prāptyāśā*) is the possibility of succeeding, with means at hand, [but also] with fear of failure'

COM Ex . Ratn 3, p 76 [with variants]
NOTES This is called *prāptisambhava* in Bh ‖ Bh 19 10, SD. 327; Pratāpar 3 5 Cf Lévi, p 33

32 (P 21 b, H 20 b).

apāyābhāvataḥ prāptir niyatāptiḥ suniścitā.

'Certainty of Success (*niyatāpti*) is the assurance of succeeding because of the absence of risk'

COM Ex. Ratn 3, p 73 [with much variation]
NOTES ‖ Bh 19 11; SD. 328, Pratāpar 3 5 Cf Lévi, p. 33

33 (P. 22 a; H 20 c).

samagraphalasampattiḥ phalayogo yathoditah.

'Attainment of the Result (*phalayoga*) is the accomplishment of the entire result, as previously mentioned.'

COM As, in the Ratnāvalī, the king's obtaining universal sovereignty through his marriage with Ratnāvalī

NOTES This is called *phalāgama* in section 28 above, and also in the definition given in Pratāpar

‖Bh 19 12, SD 329, Pratāpar 3 5 Cf Lévi, p 33

THE FIVE JUNCTURES

34 (P 22b, 23a, H 21)

arthaprakrtayah pañca pañcāvasthāsamanvitāh
yathāsamkhyena jāyante mukhādyāh pañca samdhayah

'There are five Elements of the plot (*arthaprakrti*), parallel with the five Stages (*avasthā*) [of the action], [from these] respectively arise the five Junctures (*samdhi*), beginning with the Opening (*mukha*)'

NOTES The Junctures are the structural divisions of the drama, which correspond with the elements of the plot and the stages in the hero's realization of his purpose They and their subdivisions are defined in the following sections —This section is quoted at Pratāpar 3 3, p 105

‖SD 330, Pratāpar 3 3, p 104 Cf Lévi, p 35

35 (P 23b, H 22a)

antaraikārthasambandhah samdhir ekānvaye sati.

'Juncture (*samdhi*) is the connection of one thing with a different one, when there is a single sequence [of events]'

NOTES ‖SD 331, Pratāpar 3 3, p 104 Cf Lévi, p 35

36 (P. 24a, H 22b)

mukhapratimukhe garbhah sāvamarśopasamhrtih.

'[The five Junctures are]: the Opening (*mukha*), the Progression (*pratimukha*), the Development (*garbha*), the Pause (*avamarśa*), and the Conclusion (*upasamhrti*=*nirvahana*)'

NOTES These are defined in sections 37, 51, 66, 81, 96 —This section is quoted at Pratāpar 3 3, p 104

‖Bh 19 35b, 36a, SD 332, AP 337 21, Sarasv. 5 128 (ed B 5 129) Cf Lévi, p 35

THE OPENING AND ITS SUBDIVISIONS

37 (P 24b, 25a, H 23)

mukham bījasamutpattir nānārtharasasambhavā
angāni dvādaśaitasya bījārambhasamanvayāt.

'The Opening (*mukha*) is the origination of the Germ (*bīja*), giving rise to various purposes and Sentiments, it has twelve subdivisions, because of its connection with the Germ and the Beginning (*ārambha*)'

NOTES °*sambhavā* H, V, P, °*samśrayā* Hall p 38 —The terms *bīja* and *ārambha* are defined at I 25, 29
|| Bh 19 37b, 38a, SD 333, AP 337 23 (mistranslated by Dutt), Pratāpar 3 8 Cf Lévi, p 36

38 (P 25b, 26, H 24)

upaksepah parikarah parinyāso vilobhanam
yuktih prāptih samādhānaṃ vidhānam paribhāvanā
udbhedabhedakaranāny anvarthāny atha laksanam.

'[The twelve subdivisions of the Opening are]. Suggestion (*upaksepa*), Enlargement (*parikara*), Establishment (*parinyāsa*), Allurement (*vilobhana*), Resolve (*yukti*), Success (*prāpti*), Settling (*samādhāna*), Conflict of Feelings (*vidhāna*), Surprise (*paribhāvanā*), Disclosure (*udbheda*), Incitement (*bheda*), and Activity (*karana*). [These terms are] intelligible Now follow their definitions.'

NOTES || Bh 19 57b, 58, SD 338, Pratāpar 3 9

39 (P 27a[1], H 25a[1]).

bījanyāsa upakṣepas.

'Suggestion (*upaksepa*) is the sowing of the Germ (*bīja*).'

COM. Ex Ratn I 6, p 4 [quoted also at DR 3. 3 and 3 10]
NOTES || Bh 19 66, SD 339, Pratāpar 3 9 Cf Lévi, p. 36

40 (P $27a^2$, H $25a^2$)

tadbāhulyam parikriyā.

'Enlargement (*parikriyā*=*parikara*) is the increase of this [Germ]'

COM Ex Ratn 1, p 4–5

NOTES ‖ Bh 19 70 a, SD 340, Pratāpar 3 9 Cf Lévi, p 36

41 (P $27b^1$, H $25b^1$)

tannispattih parinyāso.

'Establishment (*parinyāsa*) is its lodgment'

COM Ex Ratn 1 7, p 5 [quoted also at DR 1 25 and 1 29]

NOTES Bh defines this as the relating of a matter that is to take place ‖ Bh 19 70 b, SD 341, Pratāpar 3 9 Cf Lévi, p 37

42 (P $27b^2$, H $25b^2$)

gunākhyānam vilobhanam.

'Allurement (*vilobhana*) is the mentioning of good qualities'

COM Ex Ratn 1 23, p 20 [quoted also at DR 1 48], Venī 1, p 26–30

NOTES *gunākhyānam* Hall p 38, P, *gunākhyānād* H, V The form *gunākhyānam* is found also in SD, where this definition is repeated ‖ Bh 19 71 a, SD 342, Pratāpar 3 9 Cf Levi, p 37

43 (P $28a^1$, H $26a^1$)

sampradhāraṇam arthānām yuktih.

'Resolve (*yukti*) is the determination upon purposes'

COM Ex Ratn 1, p 5

NOTES ‖ Bh 19 71 b, SD 343, Pratāpar 3 9 Cf Lévi, p 38

44 (P $28a^2$, H $26a^2$)

prāptih sukhāgamah

'Success (*prāpti*) is the attaining of happiness'

COM Ex Venī 1, p 18–19, Ratn 1, p 20

NOTES ‖ Bh 19 72 a, SD. 344, Pratāpar 3 9 Cf Lévi, p 38

45 (P. 28b[1], H 26b[1])

bījāgamah samādhānam

'Settling (*samādhāna*) is the appearance of the Germ (*bīja*)'

COM Ex Ratn 1, p 15–16, Venī 1, p 25 [the stanza is quoted also at DR 1 98]

NOTES ‖ Bh 19 72b, SD 345, Pratāpar 3 9 Cf Lévi, p 38

46 (P 28b[2], H 26b[2]).

vidhānam sukhaduhkhakrt.

'Conflict of Feelings (*vidhāna*) is that which causes both joy and sorrow'

COM Ex Mālatīm 1 32, p 35 [quoted also at DR 4 56], Mālatīm 1 22, p 24, Venī 1, p 30–31

NOTES ‖ Bh 19 73a, SD 346, Pratāpar 3 9 Cf Lévi, p 39

47 (P 29a[1], H 27a[1])

paribhāvo 'dbhutāveśa.

'Surprise (*paribhāva*=*paribhāvanā*) is intentness upon something marvelous'

COM Ex Ratn 1, p 19 [with many variations]; Venī 1, p 29

NOTES It is evident that the shorter form *paribhāva* is here used for metrical reasons

‖ Bh 19 73b, SD 347, Pratāpar 3 9 Cf Lévi, p. 39

48 (P. 29a[2], H 27a[2]).

udbhedo gūdhabhedanam.

'Disclosure (*udbheda*) is the disclosing of something previously hidden'

COM Ex · Ratn 1 23, p. 20 [quoted also at DR 1 42], Venī 1, p. 27–29

NOTES. Bh. and SD. define the *udbheda* as a new sprouting of the Germ and the latter cites as example Venī 1 p 30–31, which is quoted by Dhanika as an illustration of the *vidhāna* (DR 1 46)

‖ Bh 19. 74a, SD 348, Pratāpar 3 9 Cf Lévi, p 39.

49 (P 29 b[1], H 27 b[1])

karanam prakrtārambho.

'A c t i v i t y (*karana*) is the beginning of the matter in question'

COM Ex Ratn 1, p 19, Venī 1, p 30

NOTES ‖ Bh 19 74 b, SD 349, Pratāpar 3 9 Cf Lévi, p 40

50 (P 29 b[2], H 27 b[2])

bhedah protsāhanā matā

'I n c i t e m e n t (*bheda*) is the term for an urging on'

COM Ex Venī 1, p 31–32 — Of the twelve divisions of the Opening the following six must always be employed Suggestion, Enlargement, Establishment, Resolve, Disclosure, and Settling [cf SD 405, com , Pratāpar 3 9, end]

NOTES Bh and SD, evidently on etymological grounds, explain *bheda* as a breach of union As an example SD quotes Venī 1, p 12, where Bhīma breaks his alliance with his brothers The SD commentary adds *ke cit tu bhedah protsāhaneti vadanti*, 'some say, however, that the *bheda* is an urging on'— which is clearly a reference to the definition of DR (cf my notes on 1 55, 2 70, 71)

‖ Bh 19 75 a, SD 350, Pratāpar 3 9 Cf Lévi, p 39, 40

THE PROGRESSION AND ITS SUBDIVISIONS

51 (P 30, H 28).

laksyālaksyatayodbhedas tasya pratimukham bhavet
binduprayatnānugamād aṅgāny asya trayodaśa

'The P r o g r e s s i o n (*pratimukha*) is the development of that [Germ] in accordance with its quality of being perceptible and not perceptible [by turns] Its subdivisions, [arising] from the sequence of the Expansion (*bindu*) and the Effort (*prayatna*), are thirteen [in number]'

COM Ex : Ratn 2, where the love of the king for Sāgarikā prospers and is impeded in turn; Venī 2 5, p 38, Venī 2 28, p 60

NOTES *lakṣyālakṣyatayo°* Hall p 38, P; *laksyālakṣya ivo°* H, V — The terms *bindu* and *prayatna* are defined at 1 26, 30

‖ Bh 19 38 b, 39 a, SD 334; Pratāpar 3 10 Cf Lévi, p 40.

52 (P 31, 32 a, H 29, 30 a)

vilāsah parisarpaś ca vidhūtam śamanarmanī
narmadyutih pragamanam nirodhah paryupāsanam
vajram puspam upanyāso varnasamhāra ity api.

'[The thirteen subdivisions of the Progression are]: Amorousness (*vilāsa*), Pursuit (*parisarpa*), Unrequitedness (*vidhūta*), Alleviation (*śama*), Joke (*narman*), Amusement (*narmadyuti*), Response (*pragamana*), Frustration (*nirodha*), Courtesy (*paryupāsana*), Thunderbolt (*vajra*), Gallantry (*puspa*), Intimation (*upanyāsa*), and Combination of the Castes (*varnasamhāra*).'

NOTES *pragamanam* Hall p 38, P, *pragayanam* H, V (Bh has *praganam*, *praganonam*, SD, *pragamanam*, Pratāpar, *pragamah*)
‖ Bh 19 59 b, 60, 61 a, SD 351, Pratāpar 3 11

53 (P $32b^1$, H $30b^1$)

ratyarthehā vilāsah syād.

'Amorousness (*vilāsa*) is desire for the object of pleasure.'

COM Ex Ratn 2, p 23–24
NOTES *ratyarthehā* H, V (in V the letter *th* is defective, looking like *y*), P, *ratyutthehā* Hall p 38
‖ Bh 19 75 b, SD. 352, Pratāpar 3 11 Cf Lévi, p. 40.

54 (P. $32b^2$, $33a^1$, H $30b^2$, c^1)

drstanaṣṭānusarpaṇam parisarpo.

'Pursuit (*parisarpa*) is the pursuing of one seen and then lost.'

COM Ex. Venī 2, p 34–35, Ratn 2, p 47
NOTES ‖ Bh 19 76 a, SD 353, Pratāpar. 3 11 Cf. Lévi, p. 41.

55 (P $33a^2$; H $30c^2$).

vidhūtaṃ syād aratis.

'Unrequitedness (*vidhūta*) is absence of pleasure [due to unrequited love]'

COM Ex Ratn 2, p 28 [with variations], Venī, in the case of Bhanumatī

NOTES In SD this is variously called *vidhrta* (ed Roer), *vidhūta* (tr Mitra), and *vidhuta* (ed Dviveda and Parab) It is there defined as 'a non-acceptance, at first, of a courtesy,' but the commentary adds *ke cit tu vidhrtam syād aratir iti vadanti,* 'some say, however, that the *vidhrta* is absence of pleasure'—which is clearly a reference to the definition of DR (cf the notes on 1 50 above)

‖ Bh 19 76b, SD 354, Pratāpar 3 11 Cf Lévi, p 41

56 (P 33a[3], H 30c[3])

tacchamah śamah.

'Alleviation (*śama*) is the allaying of this [Unrequitedness]'

COM Ex Ratn 2, p 43

NOTES The SD (355) substitutes for this an element named *tāpana,* 'torment,' which it illustrates by the passage from Ratn (2, p 28) quoted by Dhanika as an example of the *vidhūta* (DR 1 55)

‖ Bh 19 77a, Pratāpar 3 11 Cf Lévi, p 41

57 (P 33b[1], H 31a[1])

parihāsavaco narma.

'Joke (*narman*) is a humorous remark'

COM Ex. Ratn 2, p 45, Venī 2, p 49

NOTES This *narman* must not be confused with the term *narman,* 'Pleasantry,' defined at 2 79

‖ Bh 19 77b, SD 356, Pratāpar 3 11 Cf Lévi, p 41

58 (P 33b[2], H 31a[2])

dhrtis tajjā dyutir matā

'Amusement (*dyuti* = *narmadyuti*) is considered to be the satisfaction caused by this [Joke]'

COM Ex. Ratn 2, p 49

NOTES. No definition of the *narmadyuti* occurs in the text of Bh. 19 given by Hall, although it is mentioned at 19. 60 a, in the preliminary enumeration. Ms. P of that work defines it directly after *narman*, and that definition is quoted in the commentary on SD. 357 (cf. Lévi, pt. 2, p 8–9).

‖ SD. 357; Pratāpar. 3. 11. Cf. Lévi, p. 42.

59 (P. 34 a[1]; H. 31 b[1]).

uttarā vāk pragamanaṃ.

'Response (*pragamana*) is a reply.'

COM. Ex.: Ratn. 2, p. 39–44.

NOTES. *pragamanaṃ* Hall p. 38, P; *pragayanam* H, V (Bh has *praganam, pragaṇanam* [Ms. P, *pragayaṇa*]; SD., *pragamanam*; Pratāpar, *pragamaḥ*).

‖ Bh. 19. 78 a; SD. 358; Pratāpar. 3 11. Cf. Lévi, p. 42.

60 (P. 34 a[2]; H. 31 b[2]).

hitarodho nirodhanam.

'Frustration (*nirodhana* = *nirodha*) is a beneficial prevention.'

COM. Ex.: Ratn. 2, p. 50.

NOTES. Pratāpar. has *virodha*, as also SD., which defines this subdivision as 'falling into danger.'

‖ Bh. 19. 78 b; SD. 359; Pratāpar. 3. 11. Cf. Lévi, p. 42.

61 (P. 34 b[1]; H. 32 a[1]).

paryupāstir anunayaḥ.

'Courtesy (*paryupāsti* = *paryupāsana*) is politeness.'

COM. Ex.: Ratn. 2. 18, p. 54.

NOTES. ‖ Bh. 19. 79 a; SD. 360; Pratāpar. 3. 11. Cf. Lévi, p. 42.

62 (P. 34 b[2]; H. 32 a[2]).

puṣpaṃ vākyaṃ viśeṣavat.

'Gallantry (*puṣpa*) is a remark in relation to special [excellent] qualities.'

Com Ex Ratn 2, p 49

Notes ||Bh 19 79 b, SD 361, Pratāpar 3 11 Cf Lévi, p 43

63 (P 35 a[1], H 32 b[1])

upanyāsas tu sopāyam.

'Intimation (*upanyāsa*) is [a remark] embodying a stratagem'

Com Ex Ratn 2, p 47

Notes *upanyāsas tu sopāyam* H, V, P, *prasādanam upanyāso* Hall p 38 (= SD 363, but in inverted order) The variant reading given by Hall may be due to some copyist familiar with SD The SD commentary quotes from some treatise a definition largely identical with that of Bh ||Bh 19 80 b, SD 363, Pratāpar 3 11 Cf Lévi, p 43

64 (P 35 a[2]; H 32 b[2])

vajram pratyaksanisṭhuram.

'Thunderbolt (*vajra*) is a cruel remark made to one's face'.

Com Ex · Ratn. 2, p 53, 54.

Notes ||Bh 19 80 a, SD 362, Pratāpar 3 11 Cf Lévi, p 43

65 (P 35 b, H 32 c)

cāturvarnyopagamanam varnasamhāra isyate.

'Combination of the Castes (*varnasamhāra*) is regarded as a coming together of the four castes'

Com Ex · Mahāvīra 3 5, p 93 — The most important divisions of the Progression are Pursuit, Response, Thunderbolt, Intimation, and Gallantry [The word *praśama* should evidently be corrected to *pragama* — Cf SD 405, com , Pratāpar 3 11, end]

Notes *cāturvarnyo°* Hall p 38, P, *cāturvarno°* H, V — According to the commentary on SD 364, Abhinavagupta interpreted *varna* as 'characters' and *saṃhāra* as 'drawing together.' This close association of characters he illustrated by an incident in the second act of the Ratnāvalī (p 47, 49, 50)
||Bh 19 81 a, SD 364; Pratāpar 3 11 Cf. Lévi, p 43, 44.

THE DEVELOPMENT AND ITS SUBDIVISIONS

66 (P 36, H 33)

garbhas tu drstanastasya bījasyānvesanam muhuh
dvādaśāngaḥ patākā syān na vā syāt prāptisambhavah.

'The Development (*garbha*) is a searching after the Germ (*bīja*), which is seen and lost by turns It has twelve subdivisions [In it] there should be an Episode (*patākā*), or [else] there should not be Prospect of Success (*prāptisambhava* = *prāptyāśā*)'

COM Ex Ratn 3, p 73

NOTES On the Episode see I. 21, on the Prospect of Success, I 31 Bh and SD add a thirteenth subdivision, see DR I 80, notes
‖ Bh 19 39 b, 40 a, SD 335, Pratāpar 3 12 Cf Levi, p 44 57

67 (P. 37, 38 a, H 34, 35 a)

abhūtāharaṇam mārgo rūpodāharaṇe kramaḥ
samgrahaś cānumānaṃ ca totakādhibale tathā
udvegasambhramākṣepā laksanam ca pranīyate.

'[The twelve subdivisions of the Development are] Mis-statement (*abhūtāharana*), Indication (*mārga*), Supposition (*rūpa*), Exaggeration (*udāharaṇa*), Progress (*krama*), Propitiation (*samgraha*), Deduction (*anumāna*), Quarrel (*totaka*), Outwitting (*adhibala*), Dismay (*udvega*), Consternation (*sambhrama*), and Revelation (*ākseþa*) Their definitions are given [in the following sections].'

NOTES Bh and SD add a thirteenth subdivision called *prārthanā*, see DR I 80, notes
‖ Bh. 19. 62 b–64 a, SD. 365 a–c, Pratāpar 3 13

68 (P. 38 b¹; H 35 b¹).

abhūtāharaṇaṃ chadma.

'Mis-statement (*abhūtāharana*) is deception'

COM Ex Ratn 3, p. 56

NOTES ‖ Bh 19 82 a; SD 365 d, Pratāpar. 3 13. Cf Lévi, p. 44

69 (P 38 b², H 35 b²)

mārgas tattvārthakīrtanam

'Indication (*mārga*) is a pointing out of one's real purpose'

COM Ex Ratn 3, p 61 [with variations]
NOTES ‖ Bh 19 82 b, SD 366, Pratāpar 3 13 Cf Lévi, p 44

70 (P 39 a¹, H 36 a¹)

rūpam vitarkavad vākyam.

'Supposition (*rūpa*) is a remark which embodies a hypothesis'

COM Ex Ratn 3, p 65
NOTES ‖ Bh 19 83 a, SD 367, Pratāpar 3 13 Cf Lévi, p 45

71 (P 39 a², H. 36 a²).

sotkarsam syād udāhṛtih.

'Exaggeration (*udāhrti = udāharana*) is [a remark] that contains an over-statement'

COM. Ex Ratn 3, p 60

NOTES Lévi observes (p 45) 'D'après Bharata et Viçvanātha, *udāharana* désigne l'extraordinaire, le surnaturel' I cannot find any warrant for this statement Bh and SD are substantially in accord with DR on this point, and the example given in the SD commentary is appropriate The illustration from the Śakuntalā given by Lévi was selected by him in accordance with the statements of the native commentaries (see Lévi, p 5)
‖ Bh 19. 83 b, SD 368, Pratāpar 3 13 Cf Lévi, p 45

72 (P 39 b¹; H 36 b¹).

kramah samcintyamānāptir.

'Progress (*krama*) is attainment of what one is thinking earnestly about'

COM Ex. Ratn 3, p 67

NOTES For parallel passages see the notes on the following section Cf Lévi, p 45

73 (P $39b^2$; H $36b^2$).

bhāvajñānam athāpare.

'Others [say it is] a knowledge of the feelings [of another]'

COM Ex Ratn 3, 11–13, p 68–70

NOTES This is the interpretation of the term *krama* in Bh and SD Lévi mentions still another, 'knowledge of the future,' occurring in a line attributed to Bharata in Jagaddhara's com on Mālatīm

‖ Bh 19 84a, SD 369, Pratāpar 3 13 Cf Lévi, p 46

74 (P. $40a^1$; H $37a^1$)

saṃgrahaḥ sāmadānoktir

'Propitiation (*saṃgraha*) is a speech in making a conciliatory present'

COM Ex Ratn 3, p 61

NOTES ‖ Bh 19 84b, SD 370, Pratāpar 3 13 Cf Lévi, p. 46

75 (P $40a^2$; H $37a^2$)

abhyūho liṅgato 'numā.

'Deduction (*anumā* = *anumāna*) is an inference from some characteristic sign'

COM Ex · Ratn 3, p 72–73

NOTES ‖ Bh. 19 85a, SD 371, Pratāpar 3 13 Cf Lévi, p 46

76 (P. $40b^1$; H. $37b^1$).

adhibalam abhisaṃdhiḥ.

'Outwitting (*adhibala*) is a [clever] deception.'

COM Ex. · Ratn 3, p. 66

NOTES For another definition see the com on the following section — This *adhibala* must not be confused with the *adhibala* defined at 3. 20 —The word *abhibala* in Roer's text of SD 375 is clearly a misprint The correct form *adhibala* occurs in the preliminary enumeration, SD 365c

‖ Bh 19 87a, SD 375, Pratāpar 3. 13 Cf. Lévi, p 47.

77 (P 40b², H 37b²)

samrabdham totakam vacah

'Quarrel (*totaka*) is an angry speech'

Com Ex Ratn 3, p 78–79, Venī 3 34–46, p 87–93 Quotation from some other treatise

[P 41 a] *totakasyānyathābhāvam bruvate 'dhibalam budhāh*

'The learned say that the *adhibala* is another form of *totaka*' Ex Ratn 3, p 71 [Continuation of the quotation]

[P 41 b] *samrabdhavacanam yat tu totakam tad udāhrtam*

'Quarrel (*totaka*) is declared to be the speech of angry persons' [Or 'an angry speech'] Ex Ratn 3, p 70, Venī 4, p 106–107 [with variations]

Notes I follow Hall in regarding these interpolated definitions as part of the commentary, rather than of the text The first seems to connect (or confuse) this *adhibala* with the *adhibala* defined at 3 20, the second is a mere repetition of the definition of the *totaka* given by DR Parab prints them in the same type as the text, with the number 41 —In SD the subdivision defined in this section is called *trotaka*
||Bh 19 86b, SD 374, Pratāpar 3 13 Cf Lévi, p 46, 47

78 (P 42a¹, 38a¹)

udvego 'rikrtā bhītiḥ.

'Dismay (*udvega*) is fear caused by an enemy'

Com Ex Ratn 3, p 79 [with variants], Venī 4, p 97
Notes ||Bh 19 87b, SD 376, Pratāpar 3 13 Cf Lévi, p 47.

79 (P 42a², H 38a²)

śankātrāsau ca sambhramah.

'Consternation (*sambhrama*) is fear and trembling'

Com Ex Ratn 3, p 75 [with variants], Venī 3, p 94, Venī 3, p 73
Notes This subdivision of the Development is called *vidrava* in Bh and SD See DR 1 85 and the notes on that section
||Bh 19 88a, SD 377, Pratāpar 3 13 Cf Lévi, p 47

80 (P 42b, H 38b)

garbhabīja samudbhedād āksepah parikīrtitah.

'Revelation (*ākṣepa*) is declared [to result] from the unfolding of the Germ (*bīja*) in the Development (*garbha*)'

COM Ex Ratn 3, p 73, 78, 80, Venī 4, p 105 —The most important of these subdivisions of the Development are Mis-statement, Indication, Quarrel, Outwitting, and Revelation The others are employed when possible [Cf SD 405, com , Pratāpar 3 13, end]

NOTES Bh gives a definition similar to the above, but employs the designation *upakṣipta* (as one must emend, following Lévi, p 47) In the preliminary summary (Bh 19 63 a) it is called *ākṣipta*, with the change of prefix frequently necessitated by the meter in technical treatises of this kind The text of Bh given by Hall, which unfortunately shows evidences of hasty preparation, has *prārthanā kṣipram* (for *prārthanākṣiptam* = *prārthanā* + *ākṣiptam*) in 19 63 a, and *upasthitam* (for *upakṣiptam*) in 19 86 a The Ms P of Bh reads *kṣipti* (Lévi, p 47)—SD, under the designation *kṣipti*, gives a somewhat different definition and an obscure example—Pratāpar has the following definition *iṣṭārthopāyānusaraṇam ākṣepah*

Bh 19. 85 b and SD 372 mention and define a thirteenth division of the Development, the *prārthanā*, 'Invitation', a summons to enjoyment or festivity This is inserted so that those who exclude the Benediction (*praśasti*) from the number of divisions of the Conclusion (*nirvahana*) may still have the full complement of 64 subdivisions (SD 372, com)

‖ Bh 19 86 a, SD 373, Pratāpar 3 13 Cf Lévi, p 47-48

THE PAUSE AND ITS SUBDIVISIONS

81 (P. 43, H 39)

krodhenāvamṛśed yatra vyasanād vā vilobhanāt
garbhanirbhinnabījārthah so 'vamarśo 'ngasamgrahaḥ.

'The Pause (*avamarśa*, lit. deliberation) is that group of subdivisions [of the Junctures] in which one stops to reflect (*avamṛśed*) because of anger or passion or temptation, and which has as its subject the Germ (*bīja*) that has been unfolded in the Development (*garbha*)'

COM Ex Ratn 4, as far as the excitement caused by the fire; Venī. 6 1, p 158

NOTES *so 'vamarśo 'ngasamgrahah* V, P; °*sang*[*r*]*ahah* H; *so 'vamarśa iti smṛtah* Hall p 38 (apparently a reminiscence of Bh 19 41 a) —SD calls this Juncture *vimarṣa*, Bh (and sometimes DR), *vimarśa* —On the use of *avamṛśed* to explain *avamarśa* see the notes on DR 1 19

‖ Bh 19 40 b, 41 a, SD. 336, Pratāpar 3 14 Cf Lévi, p. 48.

82 (P 44, 45 a, H 40)

tatrāpavādasamphetau vidravadravaśaktayah
dyutih prasangaś chalanam vyavasāyo virodhanam
prarocanā vicalanam ādānam ca trayodaśa.

'The thirteen [subdivisions] of it [i e of the Pause] are. Censure (*apavāda*), Altercation (*sampheta*), Tumult (*vidrava*), Contempt (*drava*), Placation (*śakti*), Rebuke (*dyuti*), Reverence (*prasanga*), Humiliation (*chalana*), Assertion (*vyavasāya*), Opposition (*virodhana*), Foresight (*prarocanā*), Boastfulness (*vicalana*), and Summary (*ādāna*)'

NOTES ‖ Bh 19 64, 65, 66 a, SD 378 a, b, c, Pratāpar 3 15

83 (P 45 b[1], H 41 a[1]).

dosaprakhyā 'pavādah syāt.

'Censure (*apavāda*) is the proclaiming of a fault [of another]'

COM Ex Ratn 4, p 82–83, 87, Venī 6, p 160–161
NOTES ‖ Bh 19 89 a, SD 378 d, Pratāpar 3 15 Cf Lévi, p 48

84 (P 45 b[2]; H 41 a[2])

sampheto rosabhāsanam.

'Altercation (*sampheta*) is speaking in anger'

COM Ex Venī 6, p 168–169
NOTES ‖ Bh 19 89 b, SD 379, Pratāpar 3 15 Cf Lévi, p. 49

85 (P 45 c[1]; H 41 b[1])

vidravo vadhabandhādir.

'Tumult (*vidrava*) is slaying, taking prisoner, and the like'

COM Ex *yenāvrtya mukh°*, stanza from the Chalitarāma [an unpublished drama]; Ratn 4 14, p 99, Ratn 4, p 99 [with many variations]

NOTES In Bh and SD *vidrava* is used as the equivalent of the term *sambhrama* defined at DR 1 79 In place of *vidrava* as a subdivision of

the *avamarśa* Bh substitutes an element called *vyāhāra*, which is defined at 19 94 b as 'a relating of what one has seen in person', SD 385 substitutes *kheda*, 'Lassitude,' with an example from Mālatīm 6—For *vadhabandha* see Mānavadharmaśāstra 5 49
‖ Pratāpar 3 15 Cf Lévi, p 49

86 (P 45 c[2], H 41 b[2])

dravo gurutiraskrtih.

'Contempt (*drava*) is disrespect to one's elders'

Com Ex Uttararāma 5 34, p 135, Venī 6, p 182

Notes ‖ Bh 19 90 a, SD 381, Pratāpar 3 15 Cf Lévi, p 50

87 (P 46 a[1], H 42 a[1])

virodhaśamanam śaktis.

'Placation (*śakti*, lit power) is the allaying of disagreement.'

Com Ex Ratn 4. 1, p 85; Uttararāma 6 11, p. 142.

Notes From the examples it seems that DR refers this to a disagreement of facts, SD to a disagreement between persons
‖ Bh 19 90 b, SD 383, Pratāpar 3 15 Cf Lévi, p 50

88 (P 46 a[2]; H 42 a[2]).

tarjanodvejane dyutih.

'Rebuke (*dyuti*, lit flash) is reprimanding and hurting the feelings.'

Com Ex Venī 6, p 164–167.

Notes ‖ Bh 19. 95 a, SD. 382, Pratāpar 3 15 Cf Lévi, p 50

89 (P. 46 b[1], H. 42 b[1])

gurukīrtanam prasangaś.

'Reverence (*prasanga*) is mentioning one's elders'

Com Ex Ratn. 4, p 97 [with many variations]; Mrcch 10, p 259 [the stanza is quoted also at DR 2 4]

Notes ‖ Bh 19. 91 a; SD 384, Pratāpar. 3 15 Cf. Lévi, p 50

90 (P 46b²; H 42b²)

chalanam cāvamānanam.

'Humiliation (*chalana*, lit deceit) is disrespect [shown to one]'

Com Ratn 4, p 87, the abandoning of Sītā in the Rāmābhyudaya [a drama written by Yaśovarman in the latter part of the seventh century, mentioned also at SD 427, cf ZDMG 36 (1882), p 521]

Notes SD calls this element *chādana*, Pratāpar *calana* For another definition of *chalana*, cited in the Arthadyotanikā, see Lévi, pt 2, p 9
‖Bh 19 94a, SD 390, Pratāpar 3 15 Cf Lévi, p 50

91 (P 47a¹, H 43a¹)

vyavasāyah svaśaktyuktih.

'Assertion (*vyavasāya*) is mention of one's own power'

Com Ex Ratn 4 8, 9, p 91–92 [the words between the stanzas, *ahavā kim bahunā jampiena*, constitute an alternative reading of the opening words of the second stanza], Veni 6 6, p 162

Notes ‖Bh 19 91b, SD 380, Pratāpar 3 15 Cf Lévi, p 51

92 (P. 47a²; H 43a²)

samrabdhānām virodhanam

'Opposition (*virodhana*) is [the same thing in the case] of those that are excited'

Com Ex · Venī 5, p 150–152 [quoted in part also at DR 3 20]

Notes *samrabdhānām* H, V, P, *samrambhoktir* Hall p 38 — Bh calls this *virodha* and defines it as an exchange of remarks, SD explains it as an apprehension of failure In Pratāpar this is named *nirodhana* and defined as *krodhasamrabdhānām anyonyavikṣepo*
‖Bh 19 92a, SD 387, Pratāpar. 3 15 Cf Lévi, p 51

93 (P 47b, H 43b).

siddhāmantraṇato bhāvidarśikā syāt prarocanā.

'Foresight (*prarocanā*) is seeing what is to come because of an assurance of success'

COM Ex Venī 6, p 169–171

NOTES ‖Bh 19 92 b, SD 388, Pratāpar 3 15 Cf Lévi, p 51

94 (P 48 a[1], H 43 c[1])

vikatthanā vicalanam.

'Boastfulness (*vicalana*) is bragging'

COM Ex Venī 5, p 149–150 [in editions of the text of the play the words *api ca tāta* do not appear, and the following stanza is given to Bhīma, quoted in part also at DR 3 20], Ratn 4 18, p 105

NOTES SD 386 substitutes for the *vicalana* an element called *pratiṣeda*, 'Obstruction'

‖Bh 19 93 a, Pratāpar 3 15 Cf Lévi, p 52

95 (P. 48 a[2]; H 43 c[2])

ādānam kāryasamgrahah.

'Summary (*ādāna*) is a résumé of the action'

COM Ex · Venī 6, p 199, Ratn 4, p 101 [with variations]; Ratn 4. 18 c, p 105 —The most important divisions of the Pause are Censure Placation, Assertion, Foresight, and Summary [cf SD 405, com]

NOTES ‖Bh 19 93 b, SD 389, Pratāpar 3 15 Cf Lévi, p 52

THE CONCLUSION AND ITS SUBDIVISIONS

96 (P 48 b, 49 a, H. 44).

bījavanto mukhādyarthā viprakīrṇā yathāyatham
aikārthyam upanīyante yatra nirvahanam hi tat.

'The Conclusion (*nirvahana*) is that [Juncture] in which the matters that occurred in the Opening (*mukha*) and in the other Junctures and that contained the Germ (*bīja*) and were distributed in due order, are brought together to one end'

COM. Ex · Venī 6, p 202, Ratn 4, p 103

NOTES In 1 36, where the names of the five Junctures are given, the concluding one, here called *nirvahaṇa*, is designated as *upasamhṛti* The same change of name is found also in SD (cf. 332, 337), and the two terms may be regarded as synonymous —Bh. has *nibarhana*

‖Bh 19 41 b, 42 a, SD 337; Pratāpar 3 16. Cf Lévi, p 52

100 (P 51 b^1, H 46 b^1).

grathanam tadupakṣepo.

'Hint (*grathana*) is an intimation of this [Dénouement, as if attained]'

COM Ex Ratn 4, p 105, Venī 6, p 201.
NOTES ‖ Bh 19 97 a, SD 394, Pratāpar 3 18 Cf Lévi, p 54

101 (P 51 b^2, H 46 b^2)

'nubhūtākhyā tu nirnayaḥ.

'Narration (*nirnaya*) is a relation of experience'

COM Ex · Ratn 4, p 106, Venī 6, p 203
NOTES ‖ Bh 19 97 b, SD 395, Pratāpar 3 18 Cf Lévi, p 54

102 (P 52 a^1, H 47 a^1)

paribhāsā mitho jalpaḥ.

'Conversation (*paribhāsā* = *paribhāsana*) is talking [of persons] with one another'

COM Ex Ratn 4, p 104–105, Venī 6, p 205–206
NOTES Bh and SD define this subdivision of the *nirvahana* as a speech implying censure
‖ Bh. 19 98 a, SD 396, Pratāpar 3. 18 Cf Lévi, p 54

103 (P 52 a^2; H 47 a^2).

prasādaḥ paryupāsanam.

'Graciousness (*prasāda*) is courtesy.'

COM Ex · Ratn 4, p. 105, Venī 6, p. 205
NOTES ‖ Bh 19 99 a, SD 398, Pratāpar. 3 18 Cf Lévi, p 55

104 (P 52 b^1; H. 47 b^1).

ānando vāñchitāvāptiḥ.

'Bliss (*ānanda*) is the attainment of one's desires.'

COM Ex Ratn 4, p 107 [differs from the ordinary text]; Venī 6, p 206

NOTES ‖ Bh 19 99 b, SD 399, Pratāpar 3 18 Cf Lévi, p 55

105 (P 52 b^2, H 47 b^2)

samayo duhkhanirgamah.

'Deliverance (*samaya*, lit occasion) is escape from misfortune'

COM Ex Ratn 4, p 104, Venī 6, p 208

NOTES ‖ Bh 19 100 a, SD 400, Pratāpar 3 18 Cf Lévi, p 55

106 (P 53 a^1, H 48 a^1)

krtir labdhārthaśamanam.

'Confirmation (*krti*, lit fact) is substantiation of the result attained'

COM Ex Ratn 4, p 107, a passage from Venī [substantially equivalent to the stanza 6 44, p 209]

NOTES ‖ Bh 19 98 b, SD 397, Pratāpar 3 18 Cf Lévi, p 55

107 (P 53 a^2; H 48 a^2)

mānādyāptiś ca bhāsaṇam.

'Expression of Satisfaction (*bhāsana*) is the attainment of one's expectations and the like'

COM Ex Ratn. 4, p 108

NOTES Pratāpar calls this subdivision *ābhāsana* and defines it as *prāptakāryānumodanam* — Bh. has *ābhāsana*

‖ Bh. 19 101 a, SD 402, Pratāpar 3 18 Cf Lévi, p 56

108 (P 53 b, H 48 b).

kāryadrstyadbhutaprāptī pūrvabhāvopagūhane.

'Anticipation (*pūrvabhāva*) and Unforeseen Circumstance (*upagūhana*) are [respectively] the foreseeing of the Dénouement (*kārya*) and the experiencing of something wonderful.'

COM Ex Ratn 4, p 106–107 (Anticipation), Venī 6, p 207 (Unforeseen Circumstance)

NOTES For the *pūrvabhāva* SD 403 substitutes the *pūrvavākya*, or allusion to words spoken before

|| Bh 19 100 b, 101 b, SD 401, Pratāpar 3 18 Cf Lévi, p 56

109 (P 54 a[1], H. 48 c[1])

varāptih kāvyasamhāraḥ.

'T e r m i n a t i o n (*kāvyasamhāra*) is obtaining a boon'

COM Ex Ratn 4, p 108 [cf Nāgānanda 5, p 105, Priyadarśikā 4, p 95]

NOTES The illustrative example here and in SD shows that this *kāvyasamhāra* is merely a designation for the phrase 'What further can I do for you?' which in many of the dramas precedes the final Benediction

|| Bh 19 102 a, SD 404, Pratāpar 3 18 Cf Lévi, p 56

110 (P 54 a[2]; H 48 c[2])

praśastih śubhaśamsanam.

'B e n e d i c t i o n (*praśasti*) is a prayer for good things'

COM Ex Venī 6, p 210–211.

NOTES The principal divisions of the Conclusion are the End of the Drama and the Benediction, these must always be employed in the order named (SD 405, com)

|| Bh 19 102 b, SD 405, Pratāpar 3 18 Cf Lévi, p 56

111 (P 54 b; H 49 a)

uktāngānām catuḥsaṣṭiḥ ṣoḍhā caiṣām prayojanam.

'The sixty-four subdivisions have now been spoken of Their application is sixfold'

NOTES. || SD 406 a; Pratāpar. 3 18 Cf Lévi, p 36

SIXFOLD APPLICATION OF THE SUBDIVISIONS

112 (P 55; H 49 b, c)

istasyārthasya racanā gopyaguptiḥ prakāśanam
rāgah prayogasyāścaryam vṛttāntasyānupaksayaḥ.

'[These six applications are] the arranging of the subject chosen, concealing what is to be concealed, disclosing [what is to be disclosed], emotion, the element of surprise in the representation, and sustaining interest in the story'

NOTES ‖ Bh 19 48 b, 49, SD 407 a, b, c, AP 337 24, 25, Pratāpar 3 18 Cf Lévi, p 36

TWOFOLD TREATMENT OF THE SUBJECT-MATTER

113 (P 56, H 50)

dvedhā vibhāgah kartavyah sarvasyāpīha vastunah
sūcyam eva bhavet kim cid drśyaśravyam athāparam

'And here [i e in the play] a twofold division of the whole subject-matter must be made some [of it] is to be intimated, and the rest is to be seen and heard'

NOTES ‖ Pratāpar 3 18 Cf Lévi, p 57

114 (P 57, H 51)

nīraso 'nucitas tatra samsūcyo vastuvistarah
drśyas tu madhurodāttarasabhāvanirantarah.

'Minute details of the subject-matter that are deficient in Sentiment and unsuitable are [merely] to be intimated in it [i e in the play], but what has constantly sweet and exalted Sentiments and States is to be presented in action'

NOTES For an enumeration of actions considered unsuitable for actual presentation in the play see 3 39 Cf Lévi, p 57

THE FIVE KINDS OF INTERMEDIATE SCENE

115 (P 58, H. 52)

arthopaksepakaih sūcyam pañcabhih pratipādayet
viskambhacūlikānkāsyānkāvatārapraveśakaih.

'What is to be [merely] intimated one should make clear by means of the five Intermediate Scenes (*arthopaksepaka*),

[namely] the Explanatory Scene (*viskambha*), the Intimation-scene (*cūlikā*), the Anticipatory Scene (*ankāsya*), the Continuation-scene (*ankāvatāra*), and the Introductory Scene (*praveśaka*)'.

NOTES || Bh 19 109, SD 305, 308 a, b, Pratāpar 3 18 Cf Lévi, p 59

116 (P 59, H 53 a, b)

vrttavartiṣyamānānām kathāmśānām nidarśakah
samkṣepārthas tu viskambho madhyapātraprayojitah.

'The Explanatory Scene (*viskambha*=*viskambhaka*), which is presented by middling characters and is for the purpose of condensing, explains parts of the story that have happened or are about to happen'

NOTES This is called *viṣkambhaka* in Bh and SD and also in many dramas, DR often uses the form *viṣkambha*—In explanation of the *viṣkambhaka* the com on Mankhakośa 563 (ed Zachariae, Vienna, 1897, p 77) quotes Bh 18 35
|| Bh 19. 110, 18 34, 51, SD 308 c, d, Pratāpar 3 19 Cf Lévi, p 59

117 (P. 60 a; H 53 c)

ekānekakrtaḥ śuddhah samkīrno nīcamadhyamaih.

'When performed by one or more persons [of one class], it [is called] pure (*śuddha*), when by inferior and middling [characters], it [is called] mixed (*samkīrna*)'

NOTES The pure variety is a soliloquy or a dialogue in Sanskrit and is presented by one or two middle-class characters, the mixed variety is in Prākrit and is presented by middling and inferior characters together (whence the designation)
|| Bh 19 111, 18 35, 52, SD 308 e, f, Pratāpar 3 19. Cf Lévi, p 59

118 (P 60 b, 61 a; H 54)

tadvad evānudāttoktyā nīcapātraprayojitaḥ
praveśo 'nkadvayasyāntah śeṣārthasyopasūcakaḥ.

'The Introductory Scene (*praveśa* = *praveśaka*), which is quite similar [to the preceding] and is performed by

inferior characters in language that is not elevated, explains, between two Acts, matters that have been omitted'

Com The phrase 'between two acts' prohibits the use of the Introductory Scene in the first act

Notes *'nkadvayasyāntah* H, V, P, *°nte* Hall p 38 — The *praveśaka*, as distinguished from the *viskambhaka*, is always in Prakrit Gray, JAOS 25 205, note 1, rightly protests against the misleading translation 'interlude,' which has an entirely different connotation in English

‖ Bh 19 113, 114 = 18 30, 31, SD 309, Pratāpar 3 22 Cf Lévi, p 61

119 (P 61b, H 55a)

antaryavanikāsamsthaiś cūlikā 'rthasya sūcanā.

'The Intimation-scene (*cūlikā*) is an explanation of a matter by persons stationed behind the curtain'

Com Ex Uttararāma 2, p 47, Mahāvīra 4, p 125

Notes *antaryavanikā°* H, V, *antarjavanikā°* Hall p 38, P — On the curtain in the Hindu theater see Lévi, p 373–374

‖ Bh 19 112, SD 310, Pratāpar 3 20 Cf Lévi, p 60

120 (P 62a, H 55b)

ankāntapātrair ankāsyam chinnāṅkasyārthasūcanāt.

'The Anticipatory Scene (*ankāsya*) [is so called] because of the allusion by characters at the end of an Act to the subject of the following Act [lit of an Act that is separated (from it)]'

Com Ex Mahāvīra 2, p 87, 3, p 89

Notes In Bh and SD this is called *ankamukha* in both summary and definition, here only *ankāsya* (*anka* + *āsya*) The variation is of no significance, since *āsya* and *mukha* are synonymous — SD gives, in addition to the explanation of *ankāsya* as a reference to the opening of the succeeding act (313), another interpretation (312) as a part of an act in which the subject of all the acts is intimated The former is included on the authority of Dhanika, the latter seems to be an original interpretation intended to differentiate the *ankamukha* more clearly from the *ankāvatāra*, with which some persons (according to SD 313, com) claimed it was identical

‖ Bh 19 116, SD 312, 313, Pratāpar 3 21. Cf Lévi, p 60

121 (P 62b, 63a, H 56)

ankāvatāras tv ankānte pāto 'nkasyāvibhāgatah
ebhih samsūcayet sūcyam drśyam ankaih pradarśayet

'The Continuation-scene (*ankāvatāra*) is the occurrence of an Act at the end of [the previous] Act, without separation from it — By means of these [Intermediate Scenes just enumerated] one should intimate what is to be intimated, [but] what is to be seen one should represent by means of the acts [themselves]'

Com Ex of *ankāvatāra* Mālav 1, p 21 [with variants]

Notes *pāto 'nkasyā°* H, V, P, *pātrānkasyā°* Hall p 38 — The Continuation-scene is evidently a continuation of the action by the same characters in a succeeding act, without other interruption than the technical separation between the acts A remarkable instance of the application of this device on the modern stage is to be found in a drama by Charles Rann Kennedy, *The Servant in the House* (published at New York, 1908), in which every act is thus continued in the following one — The Continuation-scene does not seem to belong properly in the category of Intermediate Scenes, according to the definition of these in the latter part of this section, it is not clear how it informs the audience of matters that cannot be presented on the stage (cf 1 114)

|| Bh 19 115, SD 311, Pratāpar 3 23 Cf Lévi, p 60

Asides, Confidential Remarks, and the like

122 (P. 63b, H 57a)

nātyadharmam apeksyaitat punar vastu tridhesyate.

'This subject-matter [just mentioned] is further declared to be of three kinds, with regard to the dramatic rules (*nāṭyadharma*).'

Notes This section serves as an introduction to sections 123–128 Contrary to the usual practice of our author, the three kinds are not specially named and enumerated before they are taken up individually in sections 123–124, 125–127, and 128 — Cf Lévi, p 61

123 (P 64a, H. 57b)

sarvesām niyatasyaiva śrāvyam aśrāvyam eva ca.

'Of the matter in hand some is to be heard by all, some is not to be heard by all'

NOTES The technical terms are given in the following section Cf Lévi, p 61

124 (P 64 b, H 58 a)

sarvaśrāvyam prakāśam syād aśrāvyam svagatam matam.

'What is to be heard by all is [called] an Aloud (*prakāśa*), what is not to be heard [by all] is known as an Aside (*svagata*)'

NOTES An Aside is also called *ātmagata* The adverbial forms *ātmagatam* and *svagatam* occur frequently in the stage-directions of the dramas
|| SD 425 a, b Cf Lévi, p 61

125 (P 65 a, H 58 b)

dvidhā 'nyan nātyadharmākhyam janāntam apavāritam.

'There is another so-called dramatic rule that is twofold Personal Address (*janānta*=*janāntika*) and Confidence (*apavārita*).'

NOTES Cf Lévi, p 61

126 (P 65 b, 66 a, H 59 a, b)

tripatākākarenānyān apavāryāntarā kathām
anyonyāmantranam yat syāj janānte taj janāntikam.

'Personal Address (*janāntika*) is mutual conversation in the presence of [other] persons by shutting out the others in the middle of a story by the hand with three fingers raised (*tripatākā*)'

NOTES The word *tripatākā,* explained briefly in the commentary on this section and in detail in Bh 9 28–38, designates the hand with three fingers outstretched, the thumb and ring-finger being curved inward As can be seen from the passage of Bh referred to, this was one of the conventional gestures of the Hindu stage—For an example of the *janāntika* see Śakuntalā 6 24+, p 221
|| SD 425 d, e Cf Lévi, p 61

127 (P 66 b, H 59 c)

rahasyam kathyate 'nyasya parāvrttyā 'pavāritam

'A Confidence (*apavārita*) is a secret told to another by turning around [to him]'

NOTES The *apavārita* is understood to be heard only by the person addressed

|| SD 425 b, c Cf Lévi, p 61

128 (P 67, H 60)

kim bravīsy evam ityādi vinā pātram bravīti yat
śrutvevānuktam apy ekas tat syād ākāśabhāsitam.

'When [one actor] alone, without [another] actor [on the stage] says 'Do you say so?' or the like, as if hearing something, though it is [really] not spoken, that is [called] Conversation with Imaginary Persons (*ākāśabhāsita*)'

COM 'Some persons name other dramatic rules besides, such as *prathamakalpa* [cf Lévi, pt 2, p 12], etc, but no definition of them is given in this work, because they are not ordained by Bharata, are not mentioned in lexicons, consist in the use of dialect by some characters, and are really not dramatic rules at all'

NOTES This device is frequently employed in the Bhāna, or Monologue, see DR 3 53 An interesting illustration of its use is found at the opening of the second act of the Mudrārāksasa For an Occidental parallel see Maeterlinck, *L'Oiseau bleu*, beginning of tableau 5, act 3 (ed Paris, 1911, p 108-109)

|| SD 425 f, g Cf Lévi, p 61, 62

CONCLUSION OF THE FIRST BOOK

129 (P. 68; H 61)

ityādy aśeṣam iha vastuvibhedajātam
Rāmāyaṇādi ca vibhāvya Bṛhatkathām ca
āsūtrayet tad anu netrrasānugunyāc
citrāṃ kathām ucitacāruvacahprapañcaiḥ.

'After examining the entire body of divisions of the subject-matter here [presented] in these and the following [sections],

as well as the Rāmāyana and the like, and the Brhatkathā, one should thereupon compose a story diversified with the appropriate selection of Hero and Sentiments, together with amplifications of appropriate and pleasing words'

Com As, for example, the drama Mudrārāksasa, which is based on the Brhatkathā, or the story of Rāma, originally told in the Rāmāyana [The mention of the Brhatkathā is followed, in the text of the commentary, by two slokas from Ksemendra's Brhatkathāmañjarī (2 216, 217) These are doubtless to be regarded as an interpolation, see my Introduction, page xxxiii]

Notes Meter vasantatilaka

BOOK TWO

CHARACTERISTICS OF THE HERO

1 (P. 1, 2, H 1, 2 a, b)

netā vinīto madhuras tyāgī daksah priyamvadah
raktalokah śucır vānmī rūdhavamśah sthıro yuvā
buddhyutsāhasmrtiprajñākalāmānasamanvıtah
śūro drdhaś ca tejasvī śāstracaksuś ca dhārmıkah

'The Hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resolute, and young; endowed with intelligence, energy, memory, wisdom, [skill in the] arts, and pride; heroic, mighty, vigorous, familiar with the codes, and a just observer of laws'

COM Ex Mahāvīra 4 21, p 146 (well-bred), Mahāvīra 2 36, p 75 (gentle), Spr 1547 (liberal), Mahāvīra 1 53, p 37 [quoted also at DR 2 16] (clever), Mahāvīra 2 35, p 75 (affable), Mahāvīra 4 44, p 164 (popular), Raghuvamśa 16 8 (upright), Mahānāṭaka 2 14, p 52 [= Bālarāmāyana 4 60, p 108] (eloquent), Anargharāghava 3 21, p 123 (of exalted lineage); Mahāvīra 3 8, p 95 [quoted also at DR 2 20 and 4 22] (resolute), Bhartrhari, Nītiś 27 = Spr 4342 (resolute), Mālav 1 5, p 8 (possessed of knowledge)

NOTES SD 64, Rudr. Śrng 1 27, Rudr Kāvyāl 12 7, 8, Sarasv 5 103 a, 122, 123 (ed. B 5 104 a, 123, 124); Hem Kāvyān 7, p 295, Vāgbhaṭāl 5 7, Vāgbh. Kāvyān 5, p 62, Pratāpar 1 11, 22, Alamkāraśekhara 20 6, Kāmasūtra, p 308–309, Kandarpacūḍāmani and Pañcasāyaka, cited by Schmidt Cf Schmidt, p 147–150 (2d ed., 109–111), Lévi, p 62–64

THE FOUR TYPES OF HERO

2 (P. 3 a, H. 2 c)

bhedaiś caturdhā lalitaśāntodāttoddhatair ayam.

'He [i e. the Hero] is of four kinds, being light-hearted (*lalita*), calm (*śānta*), exalted (*udātta*), or vehement (*uddhata*).'

NOTES In the definitions of these four kinds of hero, which follow in sections 3-6, each of the terms *lalita, śānta,* etc has prefixed to it the word *dhīra,* 'self-controlled,' in order to indicate that the hero, unlike the heroine, must always have himself under control—The Sāhityasāra mentions only the first three types

‖Bh 24 3, 4, SD 65, AP 338 37 b, 38 a, Sarasv 5 109 a (ed B 5 110 a), Hem Kāvyān 7, p 299, Vāgbh Kāvyān 5, p 61, Pratāpar 1 27, Sāhityasāra 11 2

3 (P 3b, H 3a)

niścinto dhīralalitah kalāsaktah sukhī mrduh.

'The self-controlled and light-hearted [Hero] (*dhīra-lalita*) is free from anxiety, fond of the arts [song, dance, etc], happy, and gentle'

COM Ex Ratn 1 9, p 6 [quoted also at DR 4 14]

NOTES ‖Bh 24 5 a, SD 68, Sarasv 5 556 (ed B p 342), Hem Kāvyān 7, p 299, Pratāpar 1 32, Sāhityasāra 11 4 Cf Lévi, p 64

4 (P 4a, H 3b)

sāmānyagunayuktas tu dhīraśānto dvijādikah.

'The self-controlled and calm [Hero] (*dhīraśānta*) is a Brahman or the like, possessed of the generic merits [of a Hero]'

COM Ex Mālatīm 2 10, p 73, Mrcch 10 12, p 259 [quoted also at DR 1 89]

NOTES ‖Bh 24 6a, SD 69, Sarasv 5 557 (ed B p 343), Hem Kāvyān 7, p 299, Pratāpar 1 33, Sāhityasāra 11 5 Cf Lévi, p 64

5 (P 4b, 5a, H 4)

mahāsattvo 'tigambhīrah ksamāvān avikatthanah
sthiro nigūdhāhamkāro dhīrodātto drdhavratah

'The self-controlled and exalted [Hero] (*dhīrodātta*) is of great excellence, exceedingly serious, forbearing, not boastful, resolute, with self-assertion suppressed, and firm of purpose'

COM Ex Nāgān 5 15, p 89 [quoted also at DR 2 23], Mahānātaka 3 25, p 97 [quoted also at DR 2 19] The objection may be raised by some that Jīmūtavāhana, the hero of the Nāgānanda, belongs more properly in the category of 'calm' heroes, as would appear from Nāgān 1 6, p. 4

and 1 4, p 3 But [says Dhanika] he is really an 'exalted' hero, in spite of his great tranquillity, profound sympathy, and lack of passion, and his disregard for personal pleasure is due to a desire for achievement, such as is seen also in Śakuntalā 5 7, p 158 (= Spr 7328) [For details of the argument see Lévi, p 65–66]

NOTES ‖Bh 24 5b, SD 66, Sarasv 5 558 (ed B p 343), Hem Kāvyān 7, p 299, Pratāpar 1 28, Sāhityasāra 11 3 Cf Lévi, p 65–66

6 (P 5b, 6a, H 5)

darpamātsaryabhūyistho māyāchadmaparāyanah
dhīroddhatas tv ahamkārī calaś cando vikatthanah.

'The self-controlled and vehement [Hero] (*dhīroddhata*) is altogether dominated by pride and jealousy, wholly devoted to magic practices and deceit, self-assertive, fickle, irascible, and boastful'

COM Ex Mahāvīra 2 16, p 57, *trailokyaiśvarya*° [unidentified passage] —The principal hero must be of one of the four kinds just defined throughout the drama, to insure unity, a secondary hero may, however, evince varying characteristics under different circumstances, as in the case of Paraśurāma in the Mahāvīracarita, who appears as 'exalted' in 2 10, p 51 [quoted also at DR 4 23 and Kāvyapradīpa 5, p 169], as 'vehement' in 2 16, p 57 [quoted above], and as 'calm' in 4 22, p 147 [quoted also at DR 2 89] [For details of the argument see Lévi, p 67–68]

NOTES ‖Bh 24 5a, SD 67, Sarasv 5 555 (ed. B p 342), Hem Kāvyān 7, p 299, Pratāpar 1 30 Cf Lévi, p. 66–68

THE HERO AS LOVER

7 (P. 6b, H 6a)

sa daksinah śaṭho dhṛṣṭaḥ pūrvām praty anyayā hrtah.

'When he has been captivated by another woman, [the Hero may be] clever (*daksina*), deceitful (*śatha*), or shameless (*dhrsta*) toward his previous [love].'

NOTES ‖SD 70, Rudr Śṛṅg 1 28, Rudr. Kāvyāl 12 9a; AP 338. 38b, Sarasv 5 109b (ed B 5 110b); Hem Kāvyān 7, p 299, Vāgbhaṭāl 5 8, Vāgbh Kāvyān 5, p 61, Rasamañjarī, p. 208, Pratāpar. 1 34; Alaṃkāraśekhara 20. 7, Ratirahasya 2 82 (ZDMG 57, p 728) Cf Schmidt, p 152–153 (2d ed, p 112–113)

8 (P 7 a[1], H 6 b[1])

daksıno 'syām sahrdayo.

'A clever [Hero] (*daksına*) ıs [one that ıs] kınd to her [ı e to hıs prevıous love] '

COM Ex *prasīda*°, stanza by Dhanıka, Mālav 3 3, p 40 = Spr 1158

NOTES ‖ SD 71, Rudr Śrng 1 31, Rudr Kāvyāl 12 10, Sarasv 5 562 (ed B p 343), Hem Kāvyān 7, p 300, Vāgbhatāl 5 9 b, Vāgbh Kāvyān 5, p 61, Rasamañjarī, p 210, Pratāpar 1 36, Alamkārasekhara 20 8 b, Rasaratn 49 a, Bhāsābhūsana 6 b Cf Schmıdt, p 154–155 (2d ed, p 114–115), Lévı, p 68

9 (P 7 a[2], H 6 b[2])

gūdhavıprıyakrc chathah.

'A deceıtful [Hero] (*śatha*) [ıs one that] hıdes hıs unfaıthfulness '

COM Ex Amaru 73 = Spr 6357 [quoted also at SD 74] — A 'clever' hero, although equally unfaıthful, dıffers from a 'deceıtful' hero ın that he ıs kınd to hıs former love.

NOTES ‖ Bh 22 298, SD 74, Rudr Śrng 1 33, Rudr Kāvyāl 12 11, Sarasv 5 559 (ed B p 343), Hem Kāvyān 7, p 301, Vāgbhatāl 5 10 a, Vāgbh Kāvyān 5, p 61, Rasamañjarī, p 213, Pratāpar 1 39, Alamkāraśekhara 20 9 a, Rasaratn 50 a, Bhāsābhūsana 7 a, Ratırahasya 2 84 (ZDMG 57, p 728) Cf Schmıdt, p 155–157 (2d ed, p 115–116), Lévı, p 68

10 (P 7 b[1], H 6 c[1])

vyaktāṅgavaıkrto dhrsto.

'A shameless [Hero] (*dhrsta*) [ıs one that] lets the dısfıgurements on hıs body show '

COM Ex . Amaru 71 = Spr. 5844

NOTES On the bodıly dısfıgurements, chıefly marks made by the naıls and teeth, see DR 2 40 and Schmıdt, p 478, 496 (2d ed, p 356, 369)

‖ SD. 72, Rudr Śrng 1. 36, Rudr Kāvyāl 12 12, Sarasv 5 560 (ed. B. p 343), Hem Kāvyān 7, p 300, Vāgbhatāl 5 10 b, Vāgbh Kāvyān 5, p 61; Rasamañjarī, p 211, Pratāpar 1 38, Alamkāraśekhara 20 9 b, Rasaratn 49 b, Bhāsābhūsana 7 b, Ratırahasya 2 85 (ZDMG 57, p 728) Cf Schmıdt, p 157–158 (2d ed, p. 116–117), Lévı, p 68

11 (P 7b², H 6c²)

'nukūlas tv ekanāyıkaḥ

'A faıthful [Hero] (*anukūla*) [ıs one that] has only a single lady-love'

COM Ex Uttararāma 1 39, p 37 —The questıon arıses as to the classıficatıon of heroes of the Nātıkā, such as Kıng Vatsa ın the Ratnāvalī, who are at first faıthful and later unfaıthful but courteous They are not to be regarded as 'deceıtful' and 'shameless,' even though they at first conceal theır love and afterwards openly confess ıt, for they always retaın some affectıon for theır prevıous love, as can be seen from the works of the great poets (for example, *snātā tısthatı kunta°* [unıdentıfied stanza, quoted also at SD 71]) and from Bharata (Bh 23 54) Hence such a hero ıs to be regarded as 'clever'

Sınce each of the sixteen varıetıes [produced by the combınatıon of the four kınds mentıoned ın sectıons 3–6 wıth those mentıoned ın sectıons 8–11] may be superıor, ıntermedıate, or ınferıor, there are 48 varıetıes of hero [cf Bh 24 2, SD 75, Kumārasvāmın on Pratāpar 1 27, Śukasaptatı, text sımpl 57 (p 162, l 4–9), and see Schmıdt, p 158–160]

NOTES ‖ SD 73, Rudr Śrng 1 29, Rudr Kāvyāl 12 9b, Sarasv 5 561 (ed B p 343), Hem Kāvyān 7, p 301, Vāgbhaṭāl 5 9a; Vāgbh. Kāvyān 5, p 61, Rasamañjarī, p 208, Pratāpar 1 35, Alamkāraśekhara 20 8a, Rasaratn 49a, Bhāsābhūsana 6a, Ratırahasya 2 83 (ZDMG 57, p 728) Cf Schmıdt, p 153–154 (2d ed, p 113–114), Lévı, p 69

COMPANIONS OF THE HERO

12 (P 8, H 7).

patākānāyakas tv anyah pīthamardo vicaksanah
tasyaıvānucaro bhaktah kim cıd ūnaś ca tadguṇaih.

'The Hero of the Epısode (*patākā*) ıs a separate person, [called] Attendant (*pīthamarda*), intellıgent, assıstıng hım [i. e, the prıncıpal Hero], devoted [to hım], and possessed of hıs qualities ın a less degree'

COM Such are, for example, Makaranda ın the Mālatīmādhava, and Sugrīva ın [the dramas based on] the Rāmāyana

NOTES ‖ SD 76, Rudr Śrng 1 39, 40, Rudr Kāvyāl 12 13, 14, AP 338, 39, 40a; Sarasv 5 597 (ed. B p 348), Vāgbh Kāvyān 5, p 62; Rasamañjarī, p 227, Pratāpar 1. 40, Rasaratn 53a; Kāmasūtra, p 57–58, Kandarpacūḍāmanı and Pañcasāyaka, cıted by Schmıdt Cf. Schmidt, p 197–200 (2d ed, p 142–144), Lévı, p 72

13 (P 9a, H 8a)

ekavıdyo vitaś cānyo hāsyakrc ca vıdūsakah

'Another [companıon] ıs the Parasıte (*vıta*), who has but a sıngle accomplıshment, and the Jester (*vıdūsaka*), who is the fun-maker'

Com An example of the *vıta* ıs Śekharaka ın the Nāgānanda, the *vıdūṣaka* ıs a famılıar figure [and no example need therefore be mentıoned]

Notes ‖ Bh 24 105, 107 b, 108 a, SD 77–79, Rudr Śıng 1 41, Rudr Kāvyāl 12 15, AP 338 40, Sarasv 5 598, 599 (ed B 5 170[k], 170, p 348), Vāgbh Kāvyān 5, p 62, Rasamañjarī, p 227, Pratāpar 1 40, Rasaratn 53 b, 55 a [by an oversıght no sectıon was numbered 54 ın the prınted edıtıon], Kāmasūtra, p 58, 59, Ratırahasya 1 21–26 (ZDMG 57, p 712–713) Cf Schmıdt, p 200–204 (2d ed, p 144–146), Lévı, p 122–123

The Opponent of the Hero

14 (P 9b, H 8b)

lubdho dhīroddhatah stabdhah pāpakrd vyasanī ripuh.

'The Opponent [of the Hero] ıs avarıcıous, [of the type known as] self-controlled and vehement (*dhīroddhata*), stubborn, crımınal, and vıcıous'

Com Rāvana, for example, ıs the opponent of Rāma, and Duryodhana the opponent of Yudhısthıra

Notes The technıcal term for thıs type of character ıs *pratınāyaka*, 'counter-hero' The use of the word *rıpu* here ıs due to metrıcal exıgencıes — Hem Kāvyān (7, p 308) mentıons also a *pratınāyıkā* as a foıl to the heroıne DR makes no mentıon of such a character

‖ SD 159; Sarasv 5 103 b (ed B 5 104 b), Hem Kāvyān 7, p 301 Cf Lévı, p 72

Qualities of the Hero

15 (P 10, H 9)

śobhā vilāso mādhuryam gāmbhīryam sthairyatejasī lalitaudāryam ıty astau sattvajāh paurusā gunāh

'The eıght manly qualıtıes that sprıng from one's nature are Beauty of Character (*śobhā*), Vıvacıty (*vılāsa*), Equanimıty

(*mādhurya*), Poise (*gāmbhīrya*), Firmness (*sthairya*), Sense of Honor (*tejas*), Lightheartedness (*lalita*), and Magnanimity (*audārya*).'

NOTES *sthairya°* Hall p 38, P, *dhairya°* H, V (Bh has *sthairya;* SD, *dhairya*) Hall remarks (p 16, n 3) 'The *dhairya* of my printed text, in the ninth stanza, is clearly a clerical error for *sthairya*' In spite of this plain statement and the occurrence of the correct word in DR 2 20, Vidyasāgara's reprint of the text repeats the incorrect reading, see my remarks on that edition in the Introduction —*sattvajāh* H, V, P, *sāttvikāh* Hall p 38 (SD has *sattvajāh*)

Five of these technical terms reappear below in the enumeration of the graces of women *śobhā* (2 53), *vilāsa* (2 61), *mādhurya* (2 55), *lalita* (2 68), *audārya* (2 58) In their application to feminine charms they have a different meaning, and they are therefore rendered in that connection by another set of English terms

|| Bh 22 31, SD 89, AP 338 47, Hem Kāvyān 7, p 296

16 (P 11 a, H 10 a).

nīce ghrnā 'dhike spardhā śobhāyām śauryadakṣate.

'In Beauty of Character (*śobhā*) [are comprised] compassion for the lowly, emulation of one's superiors, heroism, and cleverness'

COM Ex Mahāvīra 1 37, p 27 (compassion), *etām paśya purah°* [unidentified stanza, tr Lévi, p 70] (emulation), stanza by Dhanika = Śārng 3973 [tr Lévi, p 70] (heroism), Mahāvīra 1 53, p. 37 [quoted also at DR 2 1] (cleverness)

NOTES || Bh 22 32, SD 90, AP 338 48, Hem Kāvyān 7, p 296 Cf Lévi, p 70

17 (P 11 b, H 10 b).

gatiḥ sadhairyā dṛṣtiś ca vilāse sasmitaṃ vacah.

'Vivacity (*vilāsa*) includes a firm step and glance and a laughing voice.'

COM Ex : Uttararāma 6 19, p 147

NOTES. || Bh 22 33, SD 91; Hem Kāvyān 7, p 297 Cf. Lévi, p 70.

18 (P 12a, H 11a)

ślaksno vikāro mādhuryam samksobhe sumahaty api.

'Equanimity (*mādhurya*) [means] slight change of demeanor even in very great agitation'

Com Ex Mahānātaka 3 54, p 114 = Śārng 3990 [tr Lévi, p 70]
Notes ‖ Bh 22 34, SD 92, Hem Kāvyān 7, p 297 Cf Lévi, p 70

19 (P 12b, H 11b)

gāmbhīryam yat prabhāvena vikāro nopalaksyate

'Poise (*gāmbhīrya*) [means] that, because of strength of character, no change of demeanor whatsoever is observed [even in very great agitation]'

Com Ex Mahānātaka 3 25, p 97 [quoted also at DR 2 5, tr Lévi, p 65]
Notes ‖ Bh 22 36, SD 93, Hem Kāvyān 7, p 298 Cf Lévi, p 71

20 (P 13a, H 12a)

vyavasāyād acalanam sthairyam vighnakulād api.

'Firmness (*sthairya*) is the not being swerved from one's determination even by a multitude of obstacles'

Com Ex Mahāvīra 3 8, p 95 [quoted also at DR 2 1 and 4 22]
Notes ‖ Bh 22 35, SD 94, Hem Kāvyān 7, p 298 Cf Lévi, p 71.

21 (P. 13b, H 12b)

adhiksepādyasahanam tejah prānātyayesv api.

'Sense of Honor (*tejas*) is the not enduring insults and the like, even at the cost of one's life'

Com Ex Śārng 262
Notes The corresponding section of Bh, recorded by Hall (p 16, n 3) as cited by Ksīrasvāmin and by Rāyamukutamani in their commentaries on the Amarakośa, is found also in the com on Hemacandra's Anekārthasamgraha 2 371 and 2 569 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 58, top, and p 83, middle) SD repeats the definition of Bh without change
‖ Bh 22 39, SD 95 a, b, Hem Kāvyān 7, p 298 Cf Lévi, p 71

22 (P 14a, H 13a)

śrngārākāracestātvam sahajam lalitam mrdu

'Lightheartedness (*lalita*) is the natural sweet appearance and demeanor of love' .

Com Ex *lāvanyamanmatha°*, stanza by Dhanika [tr Lévi, p 71]
Notes ‖ Bh 22 37, SD 95c, Hem Kāvyān 7, p 297 Cf Lévi, p 71

23 (P 14b, H 13b)

priyoktyā jīvitād dānam audāryam sadupagrahah

'Magnanimity (*audārya*) is the giving up of even as much as (*ā*) one's life with a kindly word, [and] the propitiation of the virtuous'

Com Ex Nāgān 5 15, p 89 [quoted also at DR 2 5], Kumārasambhava 6. 63 (propitiation)

Notes I take *priyoktyā* to represent *priyoktyā* (instrumental) + *ā* (prepositional adv with *jīvitād*)
‖ Bh 22 38, SD 95d, Hem Kāvyān 7, p 298 Cf. Lévi, p. 71

The Three Kinds of Heroine

24 (P 15a, H 14a)

svā 'nyā sādhāranastrī 'ti tadgunā nāyikā tridhā.

'The Heroine (*nāyikā*) is of three kinds: [the Hero's] own wife (*svā*), [a woman who is] another's (*anyā*), or a common woman (*sādhāranastrī*), and she has his [i e the Hero's] qualities'

Notes. A diagram illustrating Dhanamjaya's classification of the types of heroine will be found on p 149 — Bh. 24. 7–10 presents a different classification recognizing four varieties *divyā, nrpapatnī, kulastrī, ganikā*
‖ SD 96, Rudr Śrng 1 46, Rudr Kāvyāl 12 16; AP 338 41, Sarasv 5 111a, 112b (ed B. 5 112a, 113b); Hem Kāvyān 7, p 301, Vāgbhaṭāl 5 11, Vāgbh Kāvyān 5, p. 62, Rasamañjarī, p. 11, Alamkāraśekhara 20 2b, c, Rasaratn 8b, Sāhityasāra 10 2a, Bhāṣābhūṣana 10; Ratirahasya 1 27 (ZDMG 57, p. 713) Cf Schmidt, p 256–258 (2d ed, p 186–187), Lévi, p 72.

THE HERO'S WIFE AS HEROINE

25 (P 15b, H 14b)

mugdhā madhyā pragalbheti svīyā śīlārjavādiyuk.

'[The Hero's] own wife (*svīyā*=*svā*), who is possessed of good character, uprightness, and the like, [may be] inexperienced (*mugdhā*), partly experienced (*madhyā*), or experienced (*pragalbhā*)'

COM Ex Hāla 871 (good character), Hāla 867 (uprightness), Hāla 866 [quoted also at SD 97] (modesty)

NOTES *svīyā* H, V, P, *svā 'pi* Hall p 38—This type of heroine is called variously *svā, svīyā*, or *svakīyā*

‖SD 97, 98, Rudr Śrng 1 47, Rudr Kāvyāl 12 17, Sarasv 5 110 b (ed B 5 111 b), Hem Kāvyān 7, p 301, Vāgbhatāl 5 12, 13, Vāgbh Kāvyān 5, p 62, Rasamañjarī, p 11–12, 16, Pratāpar 1 56, Alamkāraśekhara 20 3, 4, Rasaratn 9, Sāhityasāra 10 8, Ratirahasya 1 28 (ZDMG 57, p 713) Cf Schmidt, p 258–260 (2d ed, p 187–189), Lévi, p 72

26 (P 16a, H 15a)

mugdhā navavayahkāmā -ratau vāmā mrduh krudhi.

'The inexperienced [kind of wife] (*mugdhā*) has the desire of new youth, is coy in love and gentle in anger'

COM Ex Spr 6238 (youth), *ucchvasan*°, stanza by Dhanika (youth), *drstih sālasa*° [unidentified stanza, quoted also at DR 2 50] (desire), Kumārasambhava 8 2 [quoted also at DR 4 61] (coyness in *rati*), Subhāsitāvali 2060 (gentleness in anger), *na madhye samskāram kusum*° [unidentified stanza] (passion concealed because of modesty)

NOTES In most rhetorical treatises the *mugdhā* is not further subdivided (cf DR 2 31, com *mugdhā tv ekarūpaiva*, see also Schmidt, p 262–263, 2d ed., p. 191), but Rasamañjarī, Rasaratnahāra, and Bhāsābhūṣana mention two varieties of *mugdhā*

‖SD 99, Rudr Śrng 1 48, 52, 54, 56, Rudr Kāvyāl 12 18–20, Sarasv 5 66 (ed B p 344), Rasamañjarī, p 16–17, Pratāpar 1 56, Rasaratn 10, 11 a, Bhāsābhūsana 11; Ratirahasya 1 9–11 (ZDMG 57, p 710) Cf Schmidt, p 260–262 (2d ed., p 189–191), Lévi, p 72–73

(P 16b, H 15b)

madhyodyadyauvanānangā mohāntasurataksamā

'The partly experienced [kind of wife] (*madhyā*) has the love of rising youth and permits its indulgence even to fainting'

COM Ex *ālāpān bhrū°* [unidentified stanza] (youth), Amaru 60 (love), Hāla 5 (*sambhoga*)

NOTES *°yāvanānangā* H, V, P, clearly a mistake for *°yauvanānangā*, which I adopt —The term *madhyā* is here used to designate the kind of wife intermediate between the *mugdhā* and the *pragalbhā* For another use of the word see 2 30, notes

|| SD 100, Rudr Śrng 1 58, 63, Rudr Kāvyāl 12 21, 22, Sarasv 5 567 (ed B p 344), Vāgbh Kāvyān 5, p 62, Rasamañjarī, p 31, Pratāpar 1. 56, Rasaratn 11 b, 12 a, Bhāsābhūsana 12 a, Ratirahasya 1. 12, 13 (ZDMG 57, p 710) Cf Schmidt, p 263-264 (2d ed, p 191-192), Lévi, p 73

28 (P 17; H 16)

dhīrā sotprāsavakroktyā madhyā sāśru kṛtāgasam
khedayed dayitam kopād adhīrā paruṣākṣaram.

'In her anger a [partly experienced wife who is] self-controlled (*dhīrā*) rebukes her erring husband with sarcasm and indirect speech; one that is partly self-controlled (*madhyā*)[1] [does the same] with tears, one lacking in self-control (*adhīrā*), with harsh words.'

COM Ex Māgha 7. 53 (self-controlled); Amaru 50 = Spr. 4443 (partly self-controlled), Spr 5447 (without self-control), Subhāsitāvali 2071 (other methods of procedure than those mentioned).

NOTES || SD 102, 103; Rudr Śrng 1 65, Rudr Kāvyāl 12 23, Hem. Kāvyān. 7, p 303, Rasamañjarī, p 42, Rasaratn 16. Cf Schmidt, p 266-269 (2d ed, p 194-196), Lévi, p 73

29 (P. 18, H. 17).

yauvanāndhā smaronmattā pragalbhā dayitāṅgake
vilīyamānevānandād ratārambhe 'py acetanā.

'The experienced [kind of wife] (*pragalbhā*) is blinded

COM Ex *abhyunnata°*, stanza by Dhanıka [tr Lévı, p 74] (youth), Spr 7183 (youth), Amaru 2 63, p 128 = Spr 3246 (emotion), Amaru 97 (*ratı*), Amaru 65 (other methods of procedure than those mentioned)

NOTES For *pragalbhā* Sāhıtyasāra substıtutes the term *ādhyā* (the com explaıns *ādhyatvam prāgalbhyam eva*), Pratāpar and Vāgbh Kāvyān employ the synonymous desıgnatıon *praudhā*

‖SD 101, Rudr Śrng 1 69, 74, Rudr Kāvyāl 12 24, 25, Sarasv 5 568 (ed B p 344), Vāgbh Kāvyān 5, p 62, Rasamañjarī, p 34, Pratāpar 1 56, Rasaratn 12b, Bhāsābhūsana 12b, Ratırahasya 1 14, 15 (ZDMG 57, p 711) Cf Schmıdt, p 264–266 (2d ed, p 192–194), Lévı, p 74

30 (P 19, H 18a, b)

sāvahitthādarodāste ratau dhīretarā krudhā
samtarjya tādayen madhyā madhyādhīreva tam vadet.

'In her anger an [experienced wife who is] self-controlled (*dhīrā*) is pretendedly respectful (*sāvahıtthādarā*) and is indifferent to the pleasures of love, the other [i e one who is lacking in self-control (*adhīrā*)] is wont to scold and strike [her husband], one who is partly self-controlled (*madhyā*) is wont to speak to him like a partly experienced [wife] who is lacking in self-control (*madhyādhīrā*)'

COM Ex Amaru 17 = Spr 1363 (pretended respect), Amaru 63 (indifference to *ratı*), Amaru 10 = Spr 1938 (rebuke and striking), Amaru 33 = Spr 1939 (like *madhyādhīrā*)

NOTES *madhyā* H, V, P, *kāntam* Hall p 38—A further threefold division of the *madhyā* and the *pragalbhā*—not otherwise referred to in the present work—is implied in sections 28 and 30 In the expression of their anger heroines of these two varieties may be self-controlled (*dhīrā*), lacking in self-control (*adhīrā*), or of an intermediate type called either *madhyā*, as in the second line above, or *dhīrādhīrā* (*dhīrā* + *adhīrā*), as in Dhanıka's commentary and several of the other treatises (cf Rasamañjarī, p 41, Bhāsābhūsana 23)

Both of these designations of the intermediate type cause occasional obscurity The term *madhyā* is easily confused with the *madhyā* that denotes the intermediate between *mugdhā* and *pragalbhā* (see DR 2 27) The term *dhīrādhīrā*, which avoids this duplication of terms, is a source of difficulties of another kind. In Hem Kāvyān 7, p 303, for example, we find the remarkable statement *dhīrādhīrādhīrādhīrābhedād antye tredhā*, which seems unintelligible until the first element is analyzed as *dhīrā* + *dhīrā-adhīrā* + *adhīrā* Similarly in Rasaratn 14a *dhīrādhīrā tathā*

dhīrādhīreti trividhe striyau — In the word *madhyādhīrā* (*madhyā* + *adhīrā*) in the second line of the text above, the former element designates the 'partly experienced' type of wife (see 2 27, notes)

‖ SD 104–106, Rudr Śrng 1 76, 79, Rudr Kāvyāl 12 26, 27, Hem Kāvyān 7, p 304, Rasamañjarī, p 42–43, Rasaratn 17, 18 Cf Schmidt, p 269–270 (2d ed, p 196–197), Lévi, p 74–75

31 (P 20a, H 18c)

dvedhā jyesthā kanisthā cety amugdhā dvādaśoditāh.

'[The varieties of wife-heroine] other than the inexperienced are said to be twelve [in number], being [each again] of two kinds. older (*jyesthā*) and younger (*kanisthā*)'

COM There is only one type of *mugdhā* The other six varieties [the three kinds of *madhyā* (2 28) and the three kinds of *pragalbhā* (2. 30)] are each twofold Ex Amaru 18 = Spi 2937 [quoted also at DR 2 82], Vāsavadattā and Ratnāvalī in the drama Ratnāvalī Aside from the *mugdhā* there are thus twelve varieties [cf SD 108a, b]

NOTES ‖ SD 107, Rudr Śrng 1 83, Rudr Kāvyāl 12 28, Sarasv 5 111b (ed B 5 112b), Hem Kāvyān 7, p 303, Rasamañjarī, p 57, Rasaratn 13 Cf Schmidt, p 271–272 (2d ed, p 197–198), Lévi, p 75

A MAIDEN OR ANOTHER'S WIFE AS HEROINE

32 (P 20b, 21a, H 19)

anyastrī kanyakodhā ca nānyodhā 'ngirase kva cit
kanyānurāgam icchātah kuryād angāngisamśrayam.

'A woman who is another's (*anyastrī*) is either a maiden or a married woman A woman who is married to another should never [figure] in the principal Sentiment, [but] love for a maiden one may employ at will, in connection with the principal or the subordinate Sentiments'

COM. Ex Śārng 3769 (love for the wife of another), the love of the hero for Sāgarikā in the Ratnāvalī, and that of the hero for Malayavatī in the Nāgānanda (love for a maiden)

NOTES. *icchātah* H, V, P, *anvicchan* Hall p 38 — The usual designation for this type of heroine is *parakīyā*, but *anyā*, *anyadīyā*, and *anyastrī* are also found — On the principal and subordinate Sentiments see 3 38, 4 1, 52.

‖ SD 108c, 109, 110, Rudr Śrng 1 87, Rudr Kāvyāl 12. 30, Sarasv

5 111 b (ed B 5 112 b), Hem Kāvyān 7, p 305, Vāgbhatāl 5 14, Vāgbh Kāvyān 5, p 62, Rasamañjarī, p 64–65, Alamkāraśekhara 20 4, Rasaratn 20–22 Cf Schmidt, p 272–278 (2d ed, p 199–203), Lévi, p 75

A Courtezan as Heroine

33 (P 21 b, H 20 a)

sādhāranastrī ganikā kalāprāgalbhyadhaurtyayuk.

'A common woman (*sādhāranastrī*) is a courtezan, skilled in the arts, bold, and cunning'

Notes For parallel passages in other treatises see the notes on section 34 Cf Schmidt, p 280 (2d ed, p 204), Lévi, p 75

34 (P 22, H 20 b, 21 a)

channakāmasukhārthājñasvatantrāhamyupandakān
rakteva rañjayed ādhyān nihsvān mātrā vivāsayet

'She gratifies, as if she were in love with them, those that conceal their amours, those that obtain wealth easily, the foolish, the self-willed, the selfish, and the impotent, as long as they have money, when they are without funds she has them turned out of doors by her mother'

Notes The compound *sukhārtha* might also be translated 'those that have pleasure as their [sole] aim,' but the corresponding expressions in other works (*sukhaprāptadhana*, Rudr Śrng and SD, *sukhaprāptavitta*, Vāgbh Kāvyān) show that it means 'those that obtain wealth easily' Dhanika gives both interpretations without deciding on their merits

|| SD 111, Rudr Śrng 1 120–126, Rudr Kāvyāl 12 39, 40, Hem Kāvyān 7, p 305, Vāgbhatāl 5 15, 16 a, Vāgbh Kāvyān 5, p 63, Rasamañjarī, p 88, Alamkāraśekhara 20 5, Rasaratn 27, Sāhityasāra 10 3 b, Ratirahasya 1. 62, 64 (ZDMG 57, p 717) Cf Schmidt, p 278–282 (2d ed, p 203–205), Lévi, p 75

35 (P 23 a; H 21 b)

raktaiva tv aprahasane naiṣā divyanrpāśraye.

'[She should be presented as] in love [with the Hero] except in a Prahasana, she should not [figure] in a drama concerned with a celestial king'

COM Except in a Prahasana, a courtezan may be enamored of the hero, like Vasantasenā in the Mrcchakatikā In the Prahasana she should not be in love, for the sake of the comic effect She must not be introduced in a drama whose hero is a celestial king

NOTES Text as above, H, V, P, *rūpakesv anuraktaiva kāryā prahasanetare* Hall p 38 — Cf Lévi, p 75–76

CLASSIFICATION OF HEROINES ACCORDING TO THEIR RELATIONS WITH THE HERO

36 (P 23 b, H 22 a)

āsām astāv avasthāh syuh svādhīnapatikādikāh.

'Of these [types of Heroine] there may be eight [varieties according to their] conditions [in relation to the hero], "one that has her husband in subjection" and so on'

NOTES ‖ Bh 22 197, 198, SD 112, Rudr Śrng 1 131, 132, Rudr Kāvyāl 12, p 154 (supposed interpolation), Sarasv 5 113 b (ed B 5 114 b), Hem Kāvyān 7, p 305–306, Vāgbh Kāvyān 5, p 63, Rasamañjarī, p 105, Pratāpar 1 41, 42, Alamkāraśekhara 20, p 70, Rasaratn 37, cf Sāhityasāra 10 21 Cf Schmidt, p 284–287 (2d ed, p 208–209), Lévi, p 76

37 (P 24 a, H 22 b)

āsannāyattaramanā hrstā svādhīnabhartrkā.

'"One that has her husband in subjection" (*svādhīnabhartrkā*) is one whose lover sits by her side and is at her service, and who takes pleasure [in it].'

COM Ex Amaru M 55, p 141 [quoted also at SD. 145]

NOTES In some treatises (Sarasv, Pratāpar, etc) this type of heroine is called *svādhīnapatikā*

‖ Bh 22 201, SD 113, Rudr Śrng 1 133, Rudr Kāvyāl 12, p 154 (supposed interpolation), 12 45, Sarasv 5 118 (ed B 5 119), Hem Kāvyān 7, p 306, Vāgbh Kāvyān 5, p 63; Rasamañjarī, p 163, Pratāpar 1 43, Rasaratn 38 a, Bhāsābhūsana 20 a, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 287–289 (2d ed, p 209–211), Lévi, p 76

38 (P 24 b; H 23 a).

mudā vāsakasajjā svam maṇḍayaty eṣyati priye.

'"One that is dressed up to receive" (*vāsakasajjā*) [is one who] adorns herself for joy when her lover is about to come'

Com She adorns herself and her house Ex Māgha 9 52

Notes This type of heroine is also called *vāsakasajjikā* and *vāsakasajjitā*

‖ Bh 22 199, SD 120, Rudr Śrng 1 137, Rudr Kāvyāl 12, p 154 (supposed interpolation), Sarasv 5 117 (ed B 5 118), Hem Kāvyān 7, p 307, Vāgbh Kāvyān 5, p 63, Rasamañjarī, p 154, Pratāpar 1 44, Rasaratn 38 b, 39 a, Bhāsābhūsana 19 b, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 292–294 (2d ed, p 213–216), Lévi, p 76

39 (P 25 a, H 23 b).

cirayaty avyalīke tu virahotkaṇṭhitonmanāh.

'"One that is distressed at [her lover's] absence" (*virahotkanthitā*) [is one who] is disturbed (*unmanas*) when he tarries without being at fault'

Com Ex *sakhi sa vijito vīnā°* [unidentified stanza, tr Lévi, p 76]

Notes *virahotkanthitonmanāh* H, V, P, *virahotkanthitā matā* Hall p 38 — This type of heroine is also called *utkā* and *utkanthitā*

‖ Bh 22 200, SD 121, Rudr Śrng 1 135, Rudr Kāvyāl 12, p 154 (supposed interpolation), Sarasv 5 120 (ed B 5 121), Hem Kāvyān 7, p 307, Vāgbh Kāvyān 5, p 63, Rasamañjarī, p 145, Pratāpar 1 46, Rasaratn 39 b, Bhāsābhūsana 18, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 289–292 (2d ed, p 211–213), Lévi, p 76

40 (P 25 b; H 24 a)

jñāte 'nyāsangavikrte khaṇḍitersyākasāyitā.

'"One that is enraged" (*khaṇḍitā*) [is one who] is filled with jealousy on discovering [her lover to be] disfigured through his relations with another [woman]'

Com Ex Māgha 11 34 = Spr. 3413 [quoted also at DR 4 67 and SD 219, Bohtlingk did not record in Spr the ultimate source of this stanza]

Notes The hero that lets his bodily disfigurements show is called 'shameless', see 2 10 These disfigurements include marks made by the nails and teeth, see Schmidt, p 478, 496 (2d ed, p 356, 369)

‖Bh 22 203, SD 114, Rudr Śrng 1 143, Rudr Kāvyāl 12, p 155 (supposed interpolation), 12 44, Sarasv 5 114 (ed B 5 115), Hem Kāvyān 7, p 306, Vāgbh Kāvyān 5, p 64, Rasamañjarī, p 118, Pratāpar 1 49, Rasaratn 41 a, Bhāṣābhūsana 17 a, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 299–301 (2d ed, p 219–221), Lévi, p 76

41 (P 26a, H 24b)

kalahāntaritā 'marsād vidhūte 'nuśayārtiyuk.

'"One that is separated [from her lover] by a quarrel" (*kalahāntaritā*) [is one who] suffers remorse after she has repulsed [him] in indignation'

COM Ex Amaru 98 = Śārng 3543

NOTES *vidhūte* H, V, P, *vibhūte* Hall p 38 —In Rudr Śrng and Rudr Kāvyāl this type of heroine is called *abhisamdhitā*, the Smaradīpikā uses the term *kupitā*

‖Bh 22 202, SD 117 c, f, Rudr Śrng 1 139, Rudr Kāvyāl 12, p 154 (supposed interpolation), Sarasv 5 115 (ed B 5 116), Hem Kāvyān 7, p 306, Vāgbh Kāvyān 5, p 63, Rasamañjarī, p 125, Pratāpar 1 51, Rasaratn 41 b, Bhāṣābhūsana 16 b; Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 294–297 (2d ed, p 216–217), Lévi, p 77

42 (P 26b; H 25a)

vipralabdhoktasamayam aprāpte 'tivimānitā.

'"One that is deceived" (*vipralabdhā*) [is one who] is greatly offended that [her lover] has not come to the rendezvous agreed upon'

COM Ex. Subhāṣitāvali 1940 = Spr 1191 [quoted also at SD 118]

NOTES ‖Bh. 22 204, SD 118, Rudr Śrng 1 141, Rudr Kāvyāl 12, p 154 (supposed interpolation), Sarasv 5 116 (ed B 5 117), Hem Kāvyān. 7, p 307–308, Vāgbh Kāvyān 5, p 64, Rasamañjarī, p 133; Pratāpar 1 47, Rasaratn 40 b; Bhāsābhūṣana 19 a, Anangaranga and Pañcasāyaka, cited by Schmidt Cf Schmidt, p 297–299 (2d ed, p 218–219), Lévi, p 77

43 (P 27a; H. 25b)

dūradeśāntarasthe tu kāryatah prositapriyā.

'"One whose beloved is away" (*prositapriyā*) is one whose lover is in a distant land on business'

Com Ex Amaru 91 = Spr 937

Notes Cf DR 4 70 — In most treatises this type is called *proṣita-bhartṛkā*, in Rudr Śrng, *proṣitapreyasī*, in Rudr Kāvyāl, *proṣitanāthā* These names are all synonymous and the variation has no significance

Rasamañjarī (p 184–185), Rasaratnahāra (42 b), and Bhāsābhūsana (20 b) mention an additional type called *prosyatpatikā* or *pravatsyatpatikā*, 'one whose husband is about to depart' Cf Schmidt, p 307–309 (2d ed p 226–228)

|| Bh 22 205, SD 119, Rudr Śrng 1 147, Rudr Kāvyāl 12, p 155 (supposed interpolation), 12 46, Sarasv 5 119 b (ed B 5 120 b), Hem Kāvyān 7, p 306, Vāgbh Kāvyān 5, p 63, Rasamañjarī, p 108, Pratāpar 1 53, Rasaratn 42 a, Bhāsābhūsana 16 a, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 305–307 (2d ed, p 224–226), Lévi, p 77

44 (P 27 b, H 25 c)

kāmārtā 'bhisaret kāntam sārayed vā 'bhisārikā

'"One that goes after [her lover]" (*abhisārikā*) [is one who], lovesick, goes to her lover or makes him come to her'

Com Ex Amaru 29 = Spr 1316, Māgha 9 56

Notes || Bh 22 206, SD 115, Rudr Śrng 1 145, Rudr Kāvyāl 12, p 154 (supposed interpolation), 12 42, Sarasv 5 119 a (ed B 5 120 a), Hem Kāvyān 7, p 308, Vāgbh Kāvyān 5, p 64, Rasamañjarī, p 171, Pratāpar 1 54, Rasaratn 40 a, Bhāṣābhūṣana 17 b, Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 302–304 (2d ed, p 222–223), Lévi, p 77

45 (P 28, H 26)

cintānihśvāsakhedāśruvaivarnyaglānyabhūṣanaih
yuktāh saḍ antyā dve cādye krīdaujjvalyapraharsitaih

'Heroines of the last six varieties are characterized by reflection, sighing, dejection, weeping, change of color, weakness, and absence of ornaments, those of the first two varieties, by playfulness, radiance, and joy'

Com 'The heroine connected with another, whether maiden or wife, can not be of all these varieties For example, Mālavikā, in Mālav 4 14, p 79, etc, should not be considered as *khandita* [For details of the argument see Lévi, p. 78]

NOTES For a still further subdivision of the heroine see Schmidt, p 310–314 (2d ed, p 228–232) According to the passages cited there — to which might be added Sarasv 5 107, 110 a (ed B 5 108, 111 a) — each of the varieties thus far enumerated may be either *uttamā, madhyamā,* or *adhamā* We thus arrive, by successive multiplication, at the grand total of 384 varieties (see SD 122, Rudr Śrng 1 154, 155, Rudr Kāvyāl 12, p 155 [supposed interpolation], Rasamañjarī, p 105, and cf Schmidt, p 315, 2d ed, p 232) The DR does not mention this last differentiation (except in a general way at 2 75) and so admits of but 128 varieties

Rasamañjarī (p 106) adds *yat tv etāsām divyā'divyobhayabhedena gananayā dvipañcāśadadhikaśatayutam sahasram bhedā bhavanti,* thus claiming the existence of 1152 varieties of heroine!

MESSENGERS OF THE HEROINE

46 (P 29, H 27)

dūtyo dāsī sakhī kārūr dhātreyī prativeśikā
linginī śilpinī svam ca netrmitragunānvitāḥ.

'As messengers [the Heroine may employ] a maid-servant, a female friend, a working-woman, a foster-sister, a neighbor, a female ascetic, a crafts-woman, and her own self [all of these] being possessed of qualities [to match those] of the friends of the Hero'

COM Ex Mālatīm 3 11, p 88 = Spr 6451, *mrgaśiśu°* [unidentified stanza] (friend as messenger), Hāla 12, Hāla 877 [with variations] (heroine as her own messenger)

NOTES On the 'friends of the Hero,' mentioned in the second line of this section, see 2 12, 13

‖ SD 157, Rudr Śrng 2 102, Vāgbh Kāvyān 5, p 63, Pratāpar 1 55, Rasaratn 46 b, 47 a, Kāmasūtra, p 287, Ratirahasya (of Kokkoka), Anangaranga, Pañcasāyaka, and Smaradīpikā, cited by Schmidt Cf Schmidt, p 777–779 (2d ed, p 564–566), Lévi, p 123

THE TWENTY NATURAL GRACES OF THE HEROINE

47 (P 30 a; H 28 a)

yauvane sattvajāh strīṇām alamkārās tu viṃśatiḥ

'The natural graces of women in the prime of youth are twenty [in number]'

NOTES ‖ Bh 22 4, 5, SD 125 a, Hem Kāvyān 7, p 308, Rasaratn 58 b, 59 a

48 (P 30 b, 31, H 28 b, 29)

bhāvo hāvaś ca helā ca trayas tatra śarīrajāh
śobhā kāntiś ca dīptiś ca mādhuryam ca pragalbhatā
audāryam dhairyam ity ete sapta bhāvā ayatnajāh.

'Three of them are physical Feeling (*bhāva*), Emotion (*hāva*), and Passion (*helā*) These seven qualities come of their own accord Beauty (*śobhā*), Loveliness (*kānti*), Radiance (*dīpti*), Sweetness (*mādhurya*), Courage (*pragalbhatā*), Dignity (*audārya*), and Self-control (*dhairya*)'

NOTES The three qualities in the first group, forming a progressive series of manifestations of love, are defined in sections 50–52, the seven components of the second group, which are inherent characteristics of the heroine, are treated in sections 53–59, the members of the third group are enumerated in the following section (49)

The terms *śobhā, mādhurya,* and *audārya* occur also in the list of qualities of the hero, see DR 2 15 and the notes on that section

Pratāpar omits *śobhā, kānti, dīpti, prāgalbhya,* and *audārya*, it adds, however, three other qualities named *kutūhala, cakita,* and *hasita* (4 65, 66, 68, p 269–270), thus bringing the number up to eighteen The list in Sarasv shows similar variations —In the Alamkāraśekhara these qualities are enumerated as Consequents (see DR 4 3)

‖ Bh 22 6, 24, SD 125 b, c, d, AP 338 49, 50 a, Sarasv 5 364, 365 a (ed B 5 168, 169 a, p 310), Hem Kāvyān 7, p 309, 314, Pratāpar 4 53, Alamkāraśekhara 20 33, 34, Rasaratn 59 b, 60

49 (P 32, 33 a, H 30)

līlā vilāso vicchittir vibhramah kilakiñcitam
mottāyitam kuttamitam bibboko lalitam tathā
vihrtam ceti vijñeyā daśa bhāvāh svabhāvajāh.

'The ten qualities that arise from one's disposition are considered to be Sportiveness (*līlā*), Delight (*vilāsa*), Tastefulness (*vicchitti*), Confusion (*vibhrama*), Hysterical Mood (*kilakiñcita*), Manifestation of Affection (*mottāyita*), Pretended Anger (*kuttamita*), Affected Indifference (*bibboka*), Lolling (*lalita*), and Bashfulness (*vihrta*)'

NOTES These qualities are defined in sections 60–69 The terms *vilāsa* and *lalita* occur also in the list of qualities of the hero, see 2 15 and the notes on that section SD mentions and defines eight additional qualities, see SD 125 f–h, 145, 147–153, and Levi, p 83–84

|| Bh 22 12, 13, SD 125 e–g, AP 340 2, 3 a, Sarasv 5 41, 42 a, Hem Kāvyān 7, p 311, Rasatar 6, p 58, Pratāpar 4 53, Alamkāraśekhara 20 33, 34, Rasaratn 61–63 a

50 (P 33 b, H 31 a)

nirvikārātmakāt sattvād bhāvas tatrādyavikriyā.

'Feeling (*bhāva*) is the first touch of emotion in a nature that was [previously] unaffected'

COM Ex Kumārasambhava 3 40, *dṛṣṭih sālasa*° [unidentified stanza, quoted also at DR 2 26], Kumārasambhava 3 67 [quoted also at Kāvyapradīpa 5, p 168], *tam ccia vaa*°, stanza by Dhanika

NOTES || Bh 22 7, 8, SD 126, AP 338 50 b, Hem Kāvyān 7, p 310, Pratāpar 4 53, Rasaratn 63 b Cf Lévi, p 79

51 (P 34 a, H 31 b).

hevākasas tu śṛṅgāro hāvo 'ksibhrūvikārakṛt.

'Emotion (*hāva*) is ardent love which produces a change in eyes and brows'

COM Ex *jam kim pi peccha*°, stanza by Dhanika

NOTES *hevākasas* H, V, P, *alpālāpas* Hall p 38. — The expression *akṣibhrūvikāra* is taken from Bh

|| Bh 22 7, 10, SD 127, AP 338 50 b, Sarasv 5 353 (ed B p. 308), Hem Kāvyān 7, p 310, Pratāpar 4 54, p 263, Rasaratn 64 a Cf Lévi, p 79

52 (P 34 b, H 32 a)

sa eva helā suvyaktaśṛṅgārarasasūcikā.

'That [i e Emotion] is Passion (*helā*), when it is a very plain manifestation of the emotion of love'

COM Ex . *taha jhatti se paa*°, stanza by Dhanika [quoted, with some variations, at SD 128]

NOTES || Bh 22 7, 11, SD 128, Sarasv 5 351 (ed B p 308); Hem Kāvyān 7, p. 310, Pratāpar 4 54, p 263; Rasaratn. 64 b Cf Lévi, p 79

53 (P 35a, H 32b)

rūpopabhogatārunyaih śobhā 'ngānām vibhūsanam.

'Beauty (*śobhā*) is bodily adornment due to handsome form, passionateness, and youthfulness'

Com Ex Kumārasambhava 7 13, Śakuntalā 2 10, p 72 = Spr 271

Notes ‖ Bh 22 25, SD 129, Hem Kāvyān 7, p 314, Rasaratn 65a Cf Lévi, p 79

54 (P 35b, H 33a)

manmathāvāpitacchāyā saiva kāntir iti smrtā.

'Loveliness (*kānti*) is the name given to the touch of beauty imparted by love'

Com Ex *unmīladvadan°* [unidentified stanza, tr Levi, p 79], as can be seen in the Mahāsvetāvarnanāvasara of Bhatta Bāna

Notes *manmathāvāpita°* H, V, P, *manmathādhyāsita°* Hall p 38 — A higher degree of this quality is called *dīpti* (see 2 56)
‖ Bh 22 26a, SD 130, Hem Kāvyān 7, p 314, Rasaratn 65b Cf Lévi, p 79

55 (P 36a[1], H 33b[1])

anulbanatvam mādhuryam.

'Sweetness (*mādhurya*) is a quality not very intense'

Com Ex Śakuntalā 1 17, p 28 = Spr 6896

Notes ‖ Bh 22 27, SD 132, Hem Kāvyān 7, p 315, Pratāpar 4 55, p 263 [59 is a misprint for 55], Rasaratn 66b Cf Lévi, p 80

56 (P 36a[2], H 33b[2])

dīptiḥ kāntes tu vistaraḥ.

'Radiance (*dīpti*) is a higher degree of Loveliness'

Com Ex Dhvanyāloka 1 4, com, p 22

Notes ‖ Bh 22 26b, SD 131, Hem Kāvyān 7, p 314, Rasaratn 66a Cf Lévi, p 80

57 (P 36b[1], H 34a[1])

nihsādhvasatvam prāgalbhyam.

'Courage (*prāgalbhya*=*pragalbhatā*) is the quality of not becoming agitated'

Com Ex *tathā vrīda°*, stanza by Dhanika [tr Lévi, p 80]

Notes || Bh 22 29a, SD 133, Hem Kāvyān 7, p 316, Rasaratn 67a Cf Lévi, p 80

58 (P 36b[2], H 34a[2])

audāryam praśrayah sadā

'Dignity (*audārya*) is courteous bearing at all times'

Com Ex Hāla 226, Ratn 2 19, p 55

Notes || Bh 22 29b, SD 134, Hem Kāvyān 7, p 315, Rasaratn 67a Cf Lévi, p 80

59 (P 37a, H 34b).

cāpalāvihatā dhairyam cidvrttir avikatthanā.

'Self-control (*dhairya*) is a state of mind not affected by inconstancy and free from boastfulness'

Com Ex Mālatīm 2 2, p 62

Notes || Bh 22 28, SD 135, Hem Kāvyān 7, p 315, Pratāpar 4 56, Rasaratn 67b Cf Lévi, p 80

60 (P 37b, H 35a)

priyānukaraṇam līlā madhurāngavicestitaih.

'Sportiveness (*līlā*) is the imitation of a lover in the actions of a fair-limbed [maiden]'

Com Ex · *taha dittham taha bhan°*, stanza by Dhanika, *tenoditam vad°* [unidentified quotation]

Notes || Bh 22 14, SD 136, AP 340 3b, Sarasv 5 340 (ed B p 307), Hem Kāvyān 7, p 311, Rasatar 6, p 58, Pratāpar 4 57, Rasaratn 68, Bhāsābhūṣana 27a Cf Lévi, p 81

61 (P 38a, H 35b)

tātkāliko viśesas tu vilāso 'ngakriyādisu.

'D e l i g h t (*vilāsa*) is an immediate change in appearance, actions, and the like [at the sight of the beloved, etc] '

COM Ex Mālatīm 1 29, p 32

NOTES °*kriyādisu* H, V, P, °*kriyoktisu* Hall p 38 — The words in brackets in the translation are justified by Dhanika's commentary
|| Bh 22 15, SD 137, AP 340 4 a, Sarasv 5 341 (ed B p 307), Hem Kāvyān 7, p 311, (313), Rasatar 6, p 58, Pratāpar 4 59, Rasaratn 69, Bhāsābhūsana 28 a Cf Lévi, p 81

62 (P 38b, H 36a)

ākalparacanā 'lpā 'pi vicchittih kāntiposakrt

'T a s t e f u l n e s s (*vicchitti*) is an arrangement, though slight, of adornment so as to increase loveliness '

COM Ex Kumārasambhava 7 17

NOTES || Bh 22 16, SD 138, Sarasv 5 342 (ed B p 307), Hem Kāvyān 7, p 311, Rasatar 6, p 58, Pratāpar 4 58, Rasaratn 70 a, Bhāsābhūsana 29 a Cf Lévi, p 81

63 (P 39a, H 36b)

vibhramas tvarayā kāle bhūsāsthānaviparyayah

'C o n f u s i o n (*vibhrama*) consists in misplacing ornaments in haste on some occasion '

COM Ex *abhyudgate śaśini peśa*° [unidentified stanza], Spr 6576, stanza by Dhanika [quoted, with one variation, at SD 143]

NOTES || Bh 22 17, SD 143, Sarasv 5 343 (ed B p 307), Hem Kāvyān 7, p 312, Rasatar 6, p 58, Pratāpar 4 59, Rasaratn 74, Bhāsābhūṣana 29 b Cf Lévi, p 81

64 (P 39b; H 37a)

krodhāśruharsabhītyādeh samkarah kilakiñcitam.

'H y s t e r i c a l M o o d (*kilakiñcita*) is a combination of anger, weeping, joy, fear, and the like '

Com Ex *ratikrīdā°*, stanza by Dhanika [tr Lévi, p 81]

Notes ‖ Bh 22 18, SD 140, AP 340 4 b, Sarasv 5 344 (ed B p 307), Hem Kāvyān 7, p 312, Rasatar 6, p 58, Pratāpar 4 60, Rasaratn 71, Bhāsābhūsana 30 a Cf Lévi, p 81

65 (P 40 a, H 37 b)

mottāyitam tu tadbhāvabhāvaneṣtakathādisu.

'Manifestation of Affection (*mottāyita*) is being absorbed in thought of him [i e one's lover] at a mention of him or the like'

Com Ex Padmagupta, Navasāhasānkacarita 6 42 [tr Levi, p 82], *mātah kam hrd°* [unidentified stanza], *smaradavathu°*, stanza by Dhanika

Notes ‖ Bh 22 19, SD 141, Sarasv 5 345 (ed B p 307), Hem Kāvyān 7, p 312, Rasatar 6, p 58, Pratāpar 4 61, Rasaratn 72, Bhāsābhūsana 32 Cf Lévi, p 82

66 (P 40 b, H 38 a)

sānandā 'ntah kuttamitam kupyet keśādharagrahe.

'Pretended Anger (*kuttamita*) [is said to exist when a maiden], although inwardly filled with joy, is angry at [her lover's] touching her hair or her lip'

Com Ex *nāndīpad°* [unidentified stanza, tr Lévi, p 82]

Notes ‖ Bh 22 20, SD 142, Sarasv 5 346 (ed B p 307), Hem Kāvyān 7, p 313, Rasatar 6, p 58, Pratāpar 4 62, Rasaratn 73, Bhāsābhūsana 30 b Cf Lévi, p 82

67 (P 41 a, H. 38 b)

garvābhimānād iste 'pi bibboko 'nādarakriyā.

'Affected Indifference (*bibboka*) is neglectful behavior, even toward one that is loved, because of haughtiness due to pride'

Com Ex. *savyājam tilakā°*, stanza by Dhanika

Notes Owing to dialectic preference for *v*, this quality is called *vivvoka* in SD

‖ Bh 22 21, SD 139, AP 340 5 a, Sarasv 5 347 (ed B p 308), Hem Kāvyān 7, p 312, Rasatar 6, p 58, Pratāpar 4 63; Rasaratn 70 b; Bhāṣābhūṣana 31. Cf. Lévi, p 82.

68 (P 41 b, H 39 a)

sukumārāngavınyāso masrno lalıtam bhavet.

'Lollıng (*lalıta*) ıs a graceful pose of one of faır form'

Com Ex *sabhrūbhangam kara°*, stanza by Dhanıka

Notes ‖Bh 22 22, SD 144, AP 340 5 a, Sarasv 5 348 (ed B p 308), Hem Kāvyān 7, p 313, Rasatar 6, p 58, Pratāpar 4. 64, Rasaratn 75 a, Bhāsābhūsana 28 b Cf Lévı, p 82

69 (P 42 a, H 39 b)

prāptakālam na yad brūyād vrīdayā vıhrtam hı tat.

'Bashfulness (*vıhrta*) ıs not speakıng, because of modesty, [even] when there ıs an opportunıty'

Com Ex Amaru 136 (ed Bombay, 1889, p 80) = Subhāsıtāvalı 1377 = Śārng 3463 [tr Lévı, p 83]

Notes Thıs ıs called *vıkrta* ın SD, whıch defines *vaktavyakāle 'py avaco vrīdayā vıkrtam matam*

‖Bh 22 23, SD 146, Sarasv 5 349 (ed B p 308), Hem Kāvyān 7, p 313, Rasatar 6, p 59, Pratāpar 4 67, Rasaratn 76 a, Bhāsābhūsana 27 b Cf Lévı, p 82

Assistants of the Hero when a King

70 (P 42 b, H 40 a)

mantrī svam vobhayam vā 'pı sakhā tasyārthacıntane.

'A mınıster (*mantrın*), [or the Hero] hımself, or both [together] are hıs [ı e the Hero's] assıstants ın delıberatıons on affaırs of state'

Notes Thıs sectıon ıs crıtıcızed by Vıśvanātha, SD 80, com, on the ground that ıt belongs rather to a treatment of the *means* of handlıng affaırs of state than to an account of *assıstants* ın that task, and that, furthermore, the mere statement 'The mınıster ıs the assıstant ın delıberatıons on affaırs of state' would have sufficed to show the partıcıpatıon of the hero

‖Bh 24 70 b, 71 a, SD 80

71 (P 43 a, H 40 b)

mantrinā lalıtah śesā mantrısvāyattasıddhayah.

'A Hero [of the kind known as] light-hearted has his affairs attended to by a minister, the other [kinds of Hero], by their ministers and themselves'

NOTES This section is criticized by Viśvanātha, SD 80, com, on the ground that, from the mere characterization of the 'light-hearted' hero, it is clear that he leaves his affairs of state entirely to his minister And, if that is the case, the minister is not an *assistant* in these affairs at all, since he has complete charge of them

72 (P 43 b, H 41 a)

rtvikpurohitau dharme tapasvibrahmavādinah

'In his religious duties [the assistants of the Hero are] his chaplain (*rtvij*), his domestic priest (*purohita*), ascetics (*tapasvin*), and expounders of sacred lore (*brahmavādin*)'

NOTES || SD 83

73 (P 44 a, H 41 b).

suhrtkumārātavikā dande sāmantasainikāh

'In the matter of [inflicting] punishment [the assistants of the Hero are] his friends, princes, foresters, officers, and soldiers'

NOTES || SD 82

74 (P 44 b, 45 a; H 42)

antahpure varsavarāh kirātā mūkavāmanāh
mlecchābhīraśakārādyāḥ svasvakāryopayoginah.

'In the harem [the assistants of the Hero are] eunuchs, mountaineers, mutes, dwarfs, barbarians, cowherds, the brother of a concubine (*śakāra*), and such persons—each being charged with his own particular task'

NOTES || SD 81.

78 (P 48a, H 44c)

narmatatsphūrjatatsphotatadgarbhaiś caturangikā.

'[The Gay Style is] of four varieties Pleasantry (*narman*), Outburst of Affection (*narma-sphūrja*), Disclosure of Affection (*narma-sphota*), and Development of Affection (*narma-garbha*)'

NOTES °*sphūrja*° (*sphañja, sphiñja*), with reference to these readings see section 80, notes

|| Bh 20 46, SD 411 e, f, Sarasv 5 746 (ed B p 380)

79 (P 48b–50, H 45, 46)

vaidagdhyakrīditam narma priyopacchandanātmakam
hāsyenaiva saśrngārabhayena vihitam tridhā
ātmopaksepasambhogamānaih śrngāry api tridhā
śuddham angam bhayam dvedhā tredhā vāgvesaceṣtitaih
sarvam sahāsyam ity evam narmāstādaśadhoditam

'P l e a s a n t r y (*narman*) is clever jesting that serves to conciliate the beloved It is of three kinds, according as it is done merely in fun, or through love, or through fear [Pleasantry] connected with love is of three kinds also, [being caused] by an allusion to oneself, by [manifestation of a desire for] enjoyment, or by [show of] jealousy [Pleasantry connected with] fear is twofold, either pure or subordinated [to some other sentiment] The comic element as a whole is [furthermore] of three kinds, that of words, that of costumes, and that of action Consequently Pleasantry is said to be eighteenfold'

COM Ex Kumārasambhava 7 19 (Pleasantry in words), the incident of the *vidūṣaka* and Śekharaka in Nāgān (Pleasantry in costume), in Mālav, the scene where Nipunikā drops a stick upon the awakening *vidūṣaka*, who takes it to be a snake (Pleasantry in action), *madhyāhnam gama*° [unidentified stanza] (Pleasantry connected with love, allusion to oneself), Hāla 130 (manifestation of desire for pleasure), Māgha 11 33 (show of jealousy), Ratn 2, p 46 [with variations] (Pleasantry connected with fear), *abhivyaktālīkah sakala*°, stanza by Dhanika [quoted also at DR 4 69] (Pleasantry connected with fear subordinate to love)

NOTES This *narman* must not be confused with the term *narman*, 'Joke,' defined at 1 57

‖ Bh 20 47, 48, SD 412, Sarasv 5 747 (ed B p 380) Cf Lévi, p 89–90

80 (P 51 a, H 47 a)

narmasphūrjah sukhārambho bhayānto navasamgame.

'Outburst of Affection (*narmasphūrja*) at the first meeting [of lovers] is characterized by happiness at the beginning, [but] ends in fear'

COM Ex Mālav 4 13 +, p 78 [the stanza = Spr 6234]

NOTES *narmasphūrjah*, correct reading adopted on the authority of BR 5 1537 (s v), 7 1369 (s v *sphañja*), 7 1372 (s v *sphiñja* 'wohl nur fehlerhaft fur *sphūrja*'), *narmasphiñjah* H, V, P, *narmasphañjah* Hall p 38, p 21 note 3 (Bh, ed Śivadatta and Parab, 20 48, 51, has *narmaspuñja*, Bh, ed Hall, 20 46, 49, *narmasphañja*, SD 411, 413, *narmasphūrjja*, Sarasv 5 746, 748, *narmasphija*)

‖ Bh 20 49, SD 413, Sarasv 5 748 (ed B p 380) Cf Lévi, p 90

81 (P 51 b, H 47 b)

narmasphotas tu bhāvānām sūcito 'lparaso lavaih.

'Disclosure of Affection (*narmasphota*) is moderate sentiment indicated by slight expressions of the feelings'

COM Ex Mālatīm 1 20, p 22

NOTES The word *lava*, here translated 'slight expression,' means literally 'particle'

‖ Bh 20 50, SD 414, Sarasv 5 749 (ed B p 380) Cf Lévi, p 90

82 (P 52, H 48)

channanetṛpratīcāro narmagarbho 'rthahetave
angaih sahāsyanirhāsyair ebhir esā 'tra kaiśikī.

'Development of Affection (*narmagarbha*) is the coming up of the hidden Hero for the attainment of his purpose — These are the comic and non-comic varieties of the Gay Style'

Com Ex Amaru 18 = Spr 2937 [quoted also at DR 2 31], as in the case of the appearance of Vatsarāja himself in place of Susamgatā [error! it is Manoramā] dressed up as Vatsarāja, in the play within a play in the drama Priyadarśika

Notes The word *praticāra* is not contained in the smaller Petersburg lexicon, I have taken it as an equivalent of *prati-cāra*, 'approach'

|| Bh 20 51, SD 415, Sarasv 5 750 (ed B p 380) Cf Lévi, p 90

The Grandiose Style of Procedure

83 (P 53, H 49)

viśokā sāttvatī sattvaśauryatyāgadayārjavaih
samlāpotthāpakāv asyām sāmghātyah parivartakah

'The Grandiose Style (*sāttvatī*) is free from grief [and is characterized] by [examples of] virtue, courage, self-sacrifice, compassion, and uprightness. [The four divisions] in it are Discourse (*samlāpa* = *samlāpaka*), Challenge (*utthāpaka*), Breach of Alliance (*sāmghātya*), and Change of Action (*parivartaka*)'

Notes. °*ārjavaih*, corrected in accordance with SD 416 a, °*ājavaih* H, V, P The latter reading is probably due to a typographical blunder in Hall's text, copied without change in the later editions of the text The word *ārjava* is far more appropriate to the passage than *java*, the last component of the compound in the printed texts The gloss of the commentary, *harṣa*, does not explain either word

|| Bh 20 37–40, SD 416 a–d, Rudr Śṛng 3 63, 64; Sarasv 2 67 b (ed B. 2 37 b), 5 734 (ed B 5 195, p 378), Pratāpar 2 16 b Cf Lévi, p. 91

84 (P 54 a; H 50 a)

samlāpako gabhīroktir nānābhāvarasā mithah.

'Discourse (*samlāpaka*) is mutual talk of a serious nature, expressing various feelings and sentiments'

Com Ex.: Mahāvīra 2, p 72–74.

Notes °*rasā mithah* H, V, P; °*rasātmakah* Hall p 38 The former reading is clearly preferable

|| Bh 20 43, SD 418, Sarasv. 5. 753 (ed B p 381) Cf. Lévi, p 92

85 (P 54b, H 50b)

utthāpakas tu yatrādau yuddhāyotthāpayet param.

'Challenge (*utthāpaka*) is [a situation] in which, at the outset, one challenges another to combat'

Com Ex Mahāvīra 5 49, p 209 of the supplement

Notes ‖ Bh 20 41, SD 416 e, Sarasv 5 751 (ed B p 381) Cf Lévi, p 91

86 (P 55 a, H 51 a).

mantrārthadaivaśaktyādeh sāmghātyah samghabhedanam.

'Breach of Alliance (*sāmghātya*) is a violation of alliance under the influence of advice, gain, fate, or the like'

Com As in the Mudrārākṣasa (under the influence of advice and of desire for gain), as in [stories based on] the Rāmāyana (under the influence of fate).

Notes This is called *sanghātya* and *sanghātaka* in Bh , *samhātya* in SD In Sarasv the term appears in the form *samghātyaka*

‖ Bh 20 44, SD 417, Sarasv 5 754 (ed B p 381) Cf Lévi, p 91

87 (P 55b, H 51b)

prārabdhotthānakāryānyakaranāt parivartakaḥ.

'Change of Action (*parivartaka*) [arises] from doing something else than the thing whose development is already begun'

Com Ex : Mahāvīra 2. 37+, p 76

Notes ‖ Bh 20 42, SD 419; Sarasv 5 752 (ed B p 381) Cf Lévi, p 91

The Horrific Style of Procedure

88 (P 56, 57a; H 52)

ebhir aṅgaiś caturdheyam sāttvaty ārabhatī punah
māyendrajālasamgrāmakrodhodbhrāntādiceṣtitaih
samkṣiptikā syāt sampheto vastūtthānāvapātane.

'Because of these divisions [just mentioned] the Grandiose Style is fourfold —The Horrific Style (*ārabhatī*), on the other hand, [consists of] deeds of magic, conjuration, conflict, rage, frenzy, and the like [Its four subdivisions are] Compression (*samksiptikā* = *samksipti*), Conflict (*sampheta*), Production of a Matter (*vastūtthāna* = *vastūtthāpana*), and Tumultuous Disturbance (*avapātana* = *avapāta*).'

NOTES ‖ Bh 20 53-55, SD 420 a-d, Rudr Śrng 3 58, 59, AP 339 10 b, c, Sarasv 2 66 b (ed B 2 36 b), 5 732 (ed B 5 193, p 378), Pratāpar 2 15 b Cf Lévi, p 92

89 (P 57 b, 58 a, H 53)

samksiptavasturacanā samksiptih śilpayogatah
pūrvanetrnivrttyā 'nye netrantaraparigraham.

'Compression (*samksipti*) is arranging a matter concisely by an artful device, others [take it to be] the substitution of another [secondary] hero on the withdrawal of a previous one'

COM Ex Mahāvīra 4 22, p 147 [quoted also at DR 2 6]

NOTES °*parigraham*, corrected in accordance with the commentary (°*parigraham anye saṃkṣiptikām manyante*), °*parigrahah* H, V, P ‖ Bh 20 56, SD 422, Sarasv 5 743 (ed. B p 379) Cf Lévi, p 92

90 (P. 58 b, H 54 a)

samphetas tu samāghātah kruddhasaṃrabdhayor dvayoh.

'Conflict (*sampheta*) is an encounter of two angry and excited persons'

COM As the encounter between Mādhava and Aghoraghanṭa in the Mālatīmādhava, and between Indrajit and Laksmana in plots based on the Rāmāyana.

NOTES ‖ Bh 20 59, SD 421, Sarasv 5 746 (ed B p 380) Cf Lévi, p 93.

91 (P. 59 a; H. 54 b)

māyādyutthāpitam vastu vastūtthāpanam iṣyate.

'Production of a Matter (*vastūtthāpana*) is the name

given to [a case where] a matter [is] produced by magic or the like'

COM Ex *jīyante jayi°*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant, the lines are quoted also at SD 420]

NOTES ‖ Bh 20 58, SD 420 e, Sarasv 5 745 (ed B p 380) Cf Lévi, p 92

92 (P 59 b, H 54 c)

avapātas tu niskrāmapraveśatrāsavidravaih

'Tumultuous Disturbance (*avapāta*) [is characterized] by exits and entrances, terror and flight'

COM Ex Ratn 2 2, p 29, 2 3, p 29 [quoted also at DR 4 86], the tumult in the attack on Vindhyaketu in the first act of the Priyadarśikā

NOTES ‖ Bh 20 57, SD 423, Sarasv 5 744 (ed B p 379) Cf Lévi, p 93

93 (P. 60 a[1], H 55 a[1])

ebhir angaiś caturdheyaṃ.

'Because of these divisions this [Horrific Style] is fourfold'

OTHER STYLES OF PROCEDURE

94 (P 60 a[2], b, 61, H 55 a[2], b, 56)

nārthavrttir atah parā
caturthī bhāratī sā 'pi vācyā nātakalaksane
kaiśikīm sāttvatīm cārthavrttim ārabhatīm iti
pathantah pañcamīm vrttim Audbhatāh pratijānate

'There is no other Style of Procedure than these [three] The fourth Style is the Eloquent Style (*bhāratī*) That, however, will be spoken of in describing the Nātaka The followers of Udbhata, when mentioning the Gay, the Grandiose, and the Horrific Style of Procedure [in addition to the Eloquent Style], recognize [also] a fifth Style'

NOTES The *bhāratī*, which differs from the other Styles in that it consists chiefly of declamation as distinguished from action, is defined at

3 5 —On the rhetorician Udbhata (fl c 800 A D) see Jacob, 'Notes on Alankāra Literature,' JRAS 1897, p 286–287, 829–847

‖ See the parallel passages listed at 2 77 and 3 5 Cf Lévi, p 93

EMPLOYMENT OF THE STYLES OF PROCEDURE

95 (P 62, H 57)

śrngāre kaiśikī vīre sāttvaty ārabhatī punah
rase raudre ca bībhatse vrttih sarvatra bhāratī.

'The Gay Style [is to be used] in [expressing] the Erotic Sentiment, the Grandiose Style in [expressing] the Heroic Sentiment, the Horrific Style, on the other hand, in [expressing] the Furious and Odious Sentiments, the Eloquent Style everywhere'

NOTES The word *ca* in the second line connects *raudre* and *bībhatse*, a second *ca* after the latter word being omitted, as is occasionally the case (cf for example Mānavadharmaśāstra 3 20, 9 322) —Mitra (SD tr p 219) mistranslates SD 410, which is identical with this section of DR

According to Bh, each of the Styles may be employed in connection with three of the Sentiments the Gay Style in the Comic, Erotic and Pathetic, the Grandiose Style in the Heroic, Furious, and Marvelous, the Horrific Style in the Terrible, Odious, and Furious, the Eloquent Style in the Heroic, Furious, and Marvelous. (On these Sentiments see DR 4 56–57, 79–87)

‖ Bh. 20. 61, 62; SD 410 a, b

LOCAL CHARACTERISTICS OF A DRAMA

96 (P. 63; H. 58).

deśabhāṣākriyāvesalakṣanāh syuh pravrttayah
lokād evāvagamyaitā yathaucityam prayojayet.

'Actions are to be characterized by the language, gesture, and costume of a [special] region; [the dramatist] is to employ these suitably, taking them from common life.'

NOTES *evāvagamy°* H, P; *evāgamy°* V (merely a haplographic misprint); for the verbal prefix *ava-*, the variants *adhi-*, *upa-*, and *anu-* also occur, Hall p 38.

‖ Bh 17 63 b

LANGUAGE OF THE VARIOUS CHARACTERS

97 (P 64, H 59)

pāthyam tu samskrtam nr̄nām anīcānām krtātmanām
lıngınīnām mahādevyā mantrıjāveśyayoh kva cit.

'S a n s k r ı t ıs to be spoken by men that are not of low rank, by devotees, and ın some cases by female ascetıcs, by the chıef queen, by daughters of mınısters, and by courtezans'

NOTES || Bh 17 31, 37, 40, 41, SD 432 a, r, s Cf Lévı, p 130

98 (P 65 a, H 60 a)

strīnām tu prākrtam prāyah śauraseny adhamesu ca

'P r ā k r ı t ıs generally [to be the language] of women, and Śaurasenī ın the case of male characters of low rank'

NOTES *śauraseny* Hall p 38, *sauraseny* Hall p 38, P, *śūraseny* H, V (In usıng the lıst of readıngs gıven by Hall on pages 38 and 39, ıt ıs necessary to bear ın mınd that he always records varıants ın theır pause-form, wıthout regard to the context)
|| Bh 17 35, 36, 51 b, SD 432 b, m, n, o Cf Pıschel, *Grammatık der Prākrıt-Sprachen,* p 20–21, Lévı, p 130

99 (P 65 b, 66, H 60 b, 61).

piśācātyantanīcādau paıśācam māgadham tathā
yaddeśam nīcapātram yat taddeśam tasya bhāsitam
kāryataś cottamādīnām kāryo bhāsāvyatıkramah.

'In lıke manner Pıśācas, very low persons, and the lıke are to speak P a ı ś ā c ī and M ā g a d h ī Of whatever regıon an ınferıor character may be, of that regıon ıs hıs language to be For a specıal purpose the language of the hıghest and subsequent characters may be changed'

NOTES An ınterestıng example of change of language ıs found ın the second act of the Mudrārāksasa, where Vırādhagupta, ın hıs dısguıse as a snake-charmer, speaks Prākrıt, revertıng to the usual Sanskrıt ın asıdes
|| Bh 17 50 a; SD 432 d, l, t, u Cf Lévı, p 130–131

Prescribed Modes of Address

100 (P 67, H 62)

bhagavanto varair vācyā vidvaddevarsilinginah
viprāmātyāgrajāś cāryā natīsūtrabhrtau mithah.

'Learned men, divine sages, and ascetics are to be addressed by the best persons as "blessed one" (*bhagavant*), Brahmans, ministers, and elder brothers [are to be addressed as] "sir" (*ārya*), and the chief actress and the Stage-manager (*sūtrabhrt*) mutually [also employ this mode of address]'

NOTES || Bh 17 82b, SD 431 j, d, f Cf Levi, p 129

101 (P 68, H. 63)

rathī sūtena cāyusmān pūjyaih śisyātmajānujāh
vatseti tātah pūjyo 'pi sugrhītābhidhas tu taih.

'A chariot-rider [is to be called] by his charioteer "long-lived one" (*āyusmant*), a pupil, a son, or a younger brother [is to be called] by venerable persons "child" (*vatsa*), a venerable person [is to be called] by these "father" (*tāta*) or "thou of auspicious name" (*sugrhītābhidha*)'

COM The term *tāta* may also be used by a venerable person in addressing a pupil, a son, or a younger brother

NOTES || Bh 17 74a, 77, SD 431 l, m, n Cf Lévi, p 129

102 (P 69a, H 64a)

bhāvo 'nugena sūtrī ca mārsety etena so 'pi ca.

'The Stage-manager (*sūtrin*) [is to be called] "respected sir" (*bhāva*) by his assistant, and the latter [is to be called] "worthy friend" (*mārsa*) by the former'

NOTES For *mārṣa* SD has *māriṣa* See also DR 3 8 and the notes on that section

|| Bh 17 73, SD 431 g, h Cf Lévi, p. 380

103 (P 69b, 70a, H 64b, 65a)

devah svāmī 'tı nrpatır bhrtyaır bhatteti cādhamaıh
āmantranīyāh patıvaj jyesthamadhyādhamaıh strıyah.

'A kıng [ıs to be called] "lord" (*deva*) or "sıre" (*svāmın*) by hıs servants, and "master" (*bhatta*) by ınferıor persons Women are to be addressed by the hıghest, mıddlıng, and lowest persons lıke theır husbands'

NOTES ‖ Bh 17 79, SD 431 a, v Cf Lévı, p 129

104 (P 70b, 71, H 65b, 66)

samā haleti presyā ca hañje veśyā 'jjukā tathā
kuttıny ambety anugataıḥ pūjyā vā jaratī janaıh
vıdūsakena bhavatī rājñī cetī 'tı śabdyate.

'[Among the women] an equal [ıs to be addressed wıth the word] "frıend!" (*halā*), a servıng-maıd, [wıth the word] "servant!" (*hañje*), a courtezan [ıs to be called] "mıstress" (*ajjukā*) A bawd [ıs to be called] "madam" (*ambā*) by her followers, and an honorable old woman [ıs also to be called "madam"] by [all] persons The queen, [as also] her servant (*cetī*), ıs addressed as "lady" (*bhavatī*) by the jester (*vıdūsaka*)'

NOTES *veśyājjukā* H, V, P, *veśyārjakā* Hall p 38 —Lıne 2 as above H, V, P, *kuttıny anugataıh pūjyā ambetı yuvatī janaıh* (observe the hıatus!) Hall p 38 —*rājñī* H, V, P, *rājñā* Hall p 38 —The word *ıtı* ın the last lıne has been forced from the expected posıtıon after *bhavatī* by the requırements of the meter
‖ Bh 17 81 a, 85 a, 89, 90, SD 431 w, x, k Cf Lévı, p 129

CONCLUSION OF THE SECOND BOOK

105 (P 72; H 67)

cestāgunodāhrtısattvabhāvān
aśesato netrdaśāvıbhınnān
ko vaktum īśo Bharato na yo vā
yo vā na devah śaśıkhandamaulıh.

'Who but Bharata or the crescent-crested god [Śiva] is able to enumerate without omission [all] the varieties of action, the qualities, the utterances, and the Involuntary States (*sattva-bhāva*) that are inseparable from (*a-vibhinna*) the ten varieties of leading character?'

COM The idea is, the present work is merely an outline of these subjects

NOTES The word *netrdaśa* I take to refer to four varieties of hero (see 2 2) and six varieties of heroine (three mentioned in 2 25, two in 2 32, and the last in 2 33) —Meter upajāti

BOOK THREE

The Nātaka as the Typical Variety of Drama

1 (P 1, H 1)

prakrtitvād athānyeṣām bhūyo rasaparigrahāt
sampūrnalaksanatvāc ca pūrvam nātakam ucyate

'The Nātaka is spoken of first, because of its being the type of all [the varieties of drama], furthermore because of its comprising [all] the Sentiments (*rasa*), and [also] because of the fact that it fulfils the definitions [to be given]'

Notes Sections 1–43 of Book 3 are concerned with various aspects of the *nātaka,* or 'play' par excellence—the typical variety of Hindu dramatic composition and the one that best exemplifies the rules laid down for such works The other varieties of drama are then briefly defined (in sections 44–64), chiefly by the enumeration of their points of divergence from the *nātaka* (Cf, for example, the phrase *śeṣam nātakavat,* 3 44 d)
For a brief definition of the *nātaka* see SD 277, Pratāpar 3 32, 33

The Beginning of a Play

2 (P 2, H 2)

pūrvaraṅgam vidhāyādau sūtradhāre vinirgate
praviśya tadvad aparah kāvyam āsthāpayen naṭah.

'When the Stage-manager (*sūtradhāra*) has gone out after disposing of the Preliminaries (*pūrvaranga*) at the beginning [of the play], another actor, entering in like manner, shall introduce the drama'

Com 'entering in like manner,' that is, with Viṣnu-like stride, etc [cf Bh 5 165 a] From his function of introducing (*sthāpana*) and indicating what is to come, he is called Introducer (*sthāpaka*)

Notes The word *pūrvaranga* is the technical name for the ceremonies preliminary to a dramatic performance, which are described in detail at

Bh 5 1–175 — No mention is made of the *sthāpaka* in most of the known plays, he is found in action, however, in the Karpūramañjarī (1 12[3]) See the edition of Konow and Lanman, Cambridge, Mass, 1901, p 196 ‖ Bh 5 163, 164, SD 283 a, b, cf AP 337 8 Cf Lévi, p 135, 376

3 (P 3, H 3)

divyamartye sa tadrūpo miśram anyataras tayoh
sūcayed vastu bījam vā mukham pātram athāpi vā.

'[A play] dealing with gods or one dealing with mortals [he shall introduce] in that form [i e divine or human, respectively], [a play whose characters are gods and mortals] commingled, [he shall introduce] as either of these He shall allude to the Subject-matter (*vastu*), or the Germ (*bīja*), or the Opening (*mukha*), or to one of the characters (*pātra*)'

Com Ex *rāmo mūrdhni nidhā°*, stanza from the Udāttarāghava of Māyurāja [a drama apparently not extant] (allusion to the subject-matter), Ratn 1 6, p 4 = Spr 3026 [quoted also at DR 1 39 and 3 10] (allusion to the Germ), *āsādita°* [unidentified stanza from a drama, quoted also at DR 3 11 and SD 283, tr Lévi, p 139] (allusion to the Opening), Śakuntalā 1 5, p 14 [quoted in part also at DR 3 12] (allusion to a character)

Notes ‖ Bh 5 169, 170, SD 283 c, d Cf Lévi, p 379

4 (P 4; H 4)

rangam prasādya madhuraih ślokaih kāvyārthasūcakaih
rtum kam cid upādāya bhāratīm vrttim āśrayet.

'After propitiating the audience with pleasing verses that hint at the subject of the composition, he shall use the Eloquent Style (*bhāratī*) in describing some season'

Com Ex. Ratn 1 2, p 1 [quoted also at Kāvyapradīpa 7, p 315]

Notes The first line of this section refers to the *nāndī*, a benediction consisting of one or more stanzas, with which a play opens No special prescriptions regarding the *nāndī* are given in DR, see Bh 5 106–111, SD 282; Pratāpar 3. 34 — This section is quoted at Pratāpar 3 35, p 124 ‖ Bh. 5. 167, SD 284, Pratāpar 3 35, p. 124 Cf Lévi, p 137, pt 2, p 27

THE ELOQUENT STYLE

5 (P 5, H 5)

bhāratī samskrtaprāyo vāgvyāpāro natāśrayah
bhedaiḥ prarocanāyuktair vīthīprahasanāmukhaih.

'The Eloquent Style (*bhāratī*) is a manner of speaking, chiefly in Sanskrit, employed by actors (*nata*) [i e not by actresses], which has as varieties, in addition to the Laudation (*prarocanā*), the Vīthī, the Prahasana, and the Introduction (*āmukha*)'

NOTES AP has the statement *strīyuktā prākrtoktitā*, 'when used by women it is in Prākrit' — On the Styles of Procedure see DR 2 77, 83, 88, 94, 95

|| Bh 20 25, SD 285, 286a, Rudr Śrng 3 69, 70, AP 339 6, 7, Sarasv 2 67a (ed B 2 37a), 5 731 (ed B 5 192, p 378), Pratāpar 2 16a Cf Lévi, p 93

6 (P 6a, H 6a)

unmukhīkaranam tatra praśamsātah prarocanā.

'Among these [varieties] the Laudation (*prarocanā*) is a means of arousing expectancy by means of praise [of the matter in hand]'

COM Ex Ratn 1 5, p 3 [= Priyadarśikā 1 3, and, with change of one word, Nāgān 1 3]

NOTES || Bh 20 27, SD 286b, AP 337 10, Sarasv 5 735 (ed B p 378) Cf Lévi, p 137

7 (P 6b, 7a, H 6b, c)

vīthī prahasanam cāpi svaprasange 'bhidhāsyate
vīthyangāny āmukhāngatvād ucyante 'traiva tat punah.

'The Vīthī and the Prahasana also, will be mentioned, [each] in its proper connection, the subdivisions of the Vīthī, however (*tat punah*), are mentioned at this point because they form subdivisions of the Introduction (*āmukha*)'

NOTES For the subsidiary parts of the *vīthī* see 3 13 — DR seems to confuse the *vīthī* and *prahasana* as varieties of the Eloquent Style with the types of drama known by those names (cf DR 3 62, 55–58) See Sarasv 5 737, 742 (ed B p 378, 379), where these varieties are defined
|| Bh 20 35, Pratāpar 3 30 a Cf Lévi, p 137

THE INTRODUCTION AND ITS VARIOUS FORMS

8 (P 7b, 8a, b[1], H 7, 8a[1])

sūtradhāro naṭīm brūte mārsam vā 'tha vidūsakam svakāryam prastutāksepi citroktyā yat tad āmukham prastāvanā vā.

'The Introduction (*āmukha*) or Induction (*prastāvanā*), is that [variety of the Eloquent Style] in which the Stage-manager (*sūtradhāra*) addresses an actress (*naṭī*) or an assistant (*mārsa*) or the Jester (*vidūsaka*) on a matter of his own, in bright conversation, hinting at the matter in progress'

NOTES On *mārṣa* see DR 2 102 In its definition of the Induction SD substitutes the term *paripārśvika* — The assignment of a female role to an actress (*naṭī*) is substantiated by Karpūramañjarī 1 12[3] (see the ed of Konow and Lanman, Cambridge, Mass, 1901, p 196)
|| Bh 20 28, 29 a, SD 287, AP 337 11 b–13 a, Sarasv 5 736 (ed B. p 378), Pratāpar 3 25, 26 a. Cf. Lévi, p 138

9 (P 8b[2], 9a, H 8a[2], b).

tatra syuh kathodghātaḥ pravṛttakam prayogātiśayaś cātha vīthyaṅgāni trayodaśa.

'Of this there are [three forms]: the Opening of the Story (*kathodghāta*), the Entrance of a Character (*pravrttaka*), and the Particular Presentation (*prayogātiśaya*) The subdivisions of the Vīthī are thirteen [in number]'

NOTES The words *vīthyangāni trayodaśa* are somewhat out of place here. One would expect them to come directly before the enumeration of the subdivisions (3 13), as in AP 339. 7–9. — SD mentions five forms of Introduction, the *udghātyaka* (DR 3 14) and the *avalagita* (DR 3 15) being included here as well as among the subdivisions of the *vīthī* (SD 521) Cf Bh 20 30 b.
|| Bh. 20. 29 b, 30 a; SD 288, AP 337. 13 b, 14 a, 339. 7 b, Pratāpar 3 26

10 (P 9b, 10a, H 9)

svetivrttasamam vākyam artham vā yatra sūtrınah
grhītvā pravıśet pātram kathodghāto dvıdhaıva sah.

'The Openıng of the Story (*kathodghāta*) [ıs that form of the Inductıon] ın whıch a character enters takıng up a remark of the Stage-manager or the meanıng [of such a remark], whıch corresponds wıth some ıncıdent connected wıth hımself It ıs of two kınds'

Com Ex Ratn 1 6, p 4=Spr 3026 [quoted also at DR 1 39 and 3 3] (takıng up of a remark), Venī 1 7, p 10 [spoken by the stage-manager, but here erroneously assıgned to Bhīma, quoted also at Kāvyapradīpa 7, p 302] and 1 8, p 11 [quoted also at DR 4 81] (takıng up of the meanıng of a remark)

Notes Lıne 1, as above, H, V, P, *vākyam vākyārtham atha vā prastutam yatra sūtrınah* Hall p 39 — The word *sūtrın* ıs used for *sūtradhāra* because of metrıcal requırements — The *kathodghāta* ıs of two kınds, sınce eıther the very words of the *sūtradhāra* or the purport of hıs remarks may be taken up by the enterıng character

|| Bh 20 31 b, 32 a, SD 290, AP 337 15 b, 16 a, Pratāpar 3 27 Cf Lévı, p 138

11 (P 10b, H 10a)

kālasāmyasamāksıptapraveśah syāt pravrttakam.

'The Entrance of a Character (*pravrttaka*) ıs the enterıng of [a person] hınted at by the sımılarıty of [the nature of] the season [descrıbed]'

Com Ex *āsādıta°* [unıdentıfied stanza from a drama, quoted also at DR. 3 3 and SD 283, tr Lévı, p 139]

Notes Thıs form of Inductıon ıs called *pravartaka* ın SD — On the descrıptıon of a season ın the Inductıon see 3 4

|| Bh 20 33 b, 34 a, SD 292, AP 337 14 b, 15 a, Pratāpar 3 28 Cf Lévı, p 139

12 (P, 11, H 10b, c)

eso 'yam ıty upaksepāt sūtradhāraprayogatah
pātrapraveśo yatraısa prayogātıśayo matah.

'Particular Presentation (*prayogātiśaya*, lit excess of representation) is that [form of the Induction] in which a character enters in accordance with a reference [to him] by (*prayogatas*) the Stage-manager (*sūtradhāra*) in the words "Here he is"'

COM Ex Śakuntalā 1 5 b, p 14 [this stanza is quoted in full at DR 3 3]

NOTES ‖ Bh 20 32 b, 33 a, SD 291, AP 337 16 b, 17 a, Pratāpar 3 29 Cf Lévi, p 139

THE SUBDIVISIONS OF THE VĪTHĪ

13 (P 12, 13 a, H 11)

udghātyakāvalagite prapañcatrigate chalam
vākkelyadhibale gandam avasyanditanālike
asatpralāpavyāhāramrdavāni trayodaśa

'The thirteen [subdivisions of the Vīthī are]. Abrupt Dialogue (*udghātyaka*), Continuance (*avalagita*), Compliment (*prapañca*), Triple Explanation (*trigata*), Deception (*chala*), Repartee (*vākkelī*), Outvying (*adhibala*), Abrupt Remark (*ganda*), Re-interpretation (*avaśyandita*), Enigma (*nālikā*), Incoherent Chatter (*asatpralāpa*), Humorous Speech (*vyāhāra*), and Mildness (*mrdava*)'

NOTES The *vīthī* itself is defined at DR 3 62 See the notes on 3 7 and 3 9
‖ Bh 18 104, 105, SD 521, AP 339 8, 9, Pratāpar 3 30 b, 31

14 (P 13 b, 14 a, H 12)

gūḍhārthapadaparyāyamālā praśnottarasya vā
yatrānyonyam samālāpo dvedhodghātyam tad ucyate.

'Abrupt Dialogue (*udghātya*=*udghātyaka*), which is of two kinds, is a series of successive words whose meaning is hidden, or of questions and answers, where there is mutual conversation'

Com Ex Vikramorvasī [a passage not located] (first variety), *kā ślāghyā guṇi°*, stanza [tr Lévi, p 112] from the Pāndavānanda [a drama otherwise unknown] (second variety)

Notes ‖ Bh 18 106, SD 289, Pratāpar 3 32, p 120 Cf Levi, p 112

15 (P 14b, 15a, H 13)

yatraikatra samāveśāt kāryam anyat prasādhyate
prastute 'nyatra vā 'nyat syāt tac cāvalagitam dvidhā.

'Continuance (*avalagita*), which is of two kinds, is that [subdivision of the Vīthī] in which, on the one hand, a different matter is carried out because of a simultaneous occurrence, or, on the other hand, there is a different [turn] in a matter in progress (*prastuta*)'

Com Ex the sending away of Sītā in the Uttararāmacarita, a passage from the Chalitarāma [an unpublished drama]

Notes ‖ Bh 18 107, SD 293, Pratāpar 3 32, p 120 Cf Lévi, p 113

16 (P 15b; H 14a)

asadbhūtam mithahstotram prapañco hāsyakrn matah

'Compliment (*prapañca*) is mutual praise that is untrue and causes a laugh'

Com Ex Karpūramañjarī 1 23, p 24

Notes *asadbhūtam mithahstotram* Hall p 39, P, *asadbhūtamithahstotram* H, V —The example given in the commentary seems very inappropriate

‖ Bh 18 110, SD 522, Pratāpar 3 32, p 120 Cf Lévi, p 113

17 (P 16; H 14b, c).

śrutisāmyād anekārthayojanam trigatam tv iha
natāditritayālāpah pūrvarange tad isyate.

'Triple Explanation (*trigata*) is a combination of several meanings because of similarity of sound This is declared to be a conversation of a triad of actors and the like in the Preliminaries (*pūrvaranga*)'

Com Ex. Vikramorvaśī 1 3, p 9 [see Lévi, pt 2, p 36, note on p 177]

NOTES SD 523, com, quotes a definition similar to that of DR — On the term *pūrvaranga* see Bh 5, SD 281

‖ Bh 18 115 (cf also 5 135–136), SD 523, Pratāpar 3 32, p 121 Cf Lévi, p 114

18 (P 17a, H 15a)

priyābhair apriyair vākyair vilobhya chalanāc chalam

'Deception (*chala*) [arises] from deceit that misleads by means of unfriendly words that seem friendly'

COM Ex Veṇī 5 26, p 148 [lines b and c are transposed]

NOTES *chalanāc* Hall p 39 (Hall prints *chalanāt*, in disregard of saṃdhi), P, *chalanā* H, V

‖ Bh 18 113a, SD 524, 525a, b, Pratāpar 3 32, p 121 Cf Lévi, p 114

19 (P. 17b, H 15b)

vinivṛttyā 'sya vākkelī dvis triḥ pratyuktito 'pi vā

'Repartee (*vākkelī*) [arises] from stopping short in it [i e. in a speech] or from replying two or three times'

COM Ex · Uttararāma 3 26, p 80 (stopping short), Ratn 1, p 10 (remark and reply)

NOTES The name *vākkelī*, lit 'speech-play,' is appropriate only to the second of the two varieties mentioned, I selected the English rendering 'Repartee' with this in mind

‖ Bh 18 111b, SD 525c and com (SD tr 525, 526), Pratāpar 3 32, p 121 Cf Lévi, p 114

20 (P 18a; H. 16a).

anyonyavākyādhikyoktiḥ spardhayā 'dhibalam bhavet.

'Outvying (*adhibala*) is a dialogue [of two persons] in emulation, each of which outdoes the other in his remarks'

COM. Ex.. Veṇī. 5 27+, p 149–152 [quoted in part also at DR 1 92 and 1 94].

NOTES Literal translation. 'Outvying is a mutual-speech-preponderance-dialogue in emulation' — This *adhibala* is carefully to be distinguished from the element of the Development defined in 1 76

‖ Bh 18 112, SD 526, Pratāpar 3 32, p 121 Cf Lévi, p 115

21 (P 18b, H 16b)

gaṇḍah prastutasambandhibhinnārtham sahasoditam.

'Abrupt Remark (*gaṇḍa*) is a separate matter, suddenly mentioned, that has some connection with the matter in progress (*prastuta*)'

Com Ex Uttararāma 1 38+, p 36

Notes ‖ Bh 18 116, SD 527, Pratāpar 3 32, p 121 Cf Lévi, p 115

22 (P 19a, H 17a)

rasoktasyānyathā vyākhyā yatrāvasyanditam hi tat.

'Re-interpretation (*avasyandita*) is that [subdivision of the Vīthī] in which there is an explanation in another way of words uttered because of sentiment'

Com Ex a passage [tr Lévi, p 115] from the Chalitarāma [an unpublished drama]

Notes ‖ Bh 18 108, SD 528; Pratāpar 3 32, p 121 Cf Lévi, p 115

23 (P 19b; H 17b)

sopahāsā nigūḍhārthā nālikaiva prahelikā.

'Enigma (*nālikā*) is an enigmatical remark that is humorous and whose meaning is hidden'

Com Ex Mudrārākṣasa 1, p 74-75 (ed Kale, p 27-28)

Notes ‖ Bh 18 111 a, SD 529, Pratāpar 3 32, p 121 Cf Lévi, p 116

24 (P 20a; H 18a).

asambaddhakathāprāyo 'satpralāpo yathottarah.

'Incoherent Chatter (*asatpralāpa*), [here mentioned] in due order, consists of (*prāya*) incoherent talk'

Com This is not the rhetorical fault called *asamgati*, which consists in lack of coherence, but the incoherent talk of persons that are just awaking, drunk, insane, or childish Ex Śārng 105, Vikramorvaśī 4 33, p 102 = Spr 7357, *bhuktā hi mayā gir°* [unidentified stanza]

Notes *yathottarah* H, V, P, *yathottaram* Hall p 39 — After defining *asatpralāpa* as an irrelevant speech or reply, SD adds that it may also

be salutary advice given to a foolish person who does not accept it
||Bh 18 109, SD 530, Pratāpar 3 32, p 121–122 Cf Lévi, p 116

25 (P 20 b; H 18 b)

anyārtham eva vyāhāro hāsyalobhakaram vacah.

'Humorous Speech (*vyāhāra*) is a remark made for the sake of some one else and causing laughter and desire'

Com Ex Mālav 2, p 29–31 [departs widely from the published text]
Notes ||Bh 18 113 b, SD 531, Pratāpar 3 32, p 122 Cf Levi, p 116

26 (P 21 a, H 18 c)

dosā gunā gunā dosā yatra syur mrdavam hi tat

'Mildness (*mrdava*) is that [subdivision of the Vīthī] in which faults are [considered as] merits and merits [as] faults'

Com Ex Śakuntalā 2 5, p 64 (a fault, hunting, considered as a merit), *satatam anirvrta°* [unidentified stanza] (a merit, sovereignty, considered as a fault), Spr 6783 (both together)
Notes ||Bh 18 114; SD 532, Pratāpar 3 32, p 122 Cf Lévi, p 117

Use of these Introductory Elements

27 (P 21 b, 22 a, H. 19).

eṣām anyatamenārtham pātram cāksipya sūtrabhrt
prastāvanānte nirgacchet tato vastu prapañcayet.

'The stage-manager, after hinting at the theme and a character with any one of these [elements just enumerated], shall go out at the end of the Induction (*prastāvanā*) and then begin the detailed presentation (*prapañcayet*) of the Subject-matter'

Notes. The word *sūtrabhrt*, like *sūtrin* in 3 10, is used for *sūtradhāra* because of metrical requirements
|| SD. 295.

Selection of the Principal Subject

28 (P 22b–24a, H 20, 21)

abhıgamyagunaır yukto dhīrodāttah pratāpavān
kīrtıkāmo mahotsāhas trayyās trātā mahīpatih
prakhyātavamśo rājarsır dıvyo vā yatra nāyakah
tatprakhyātam vıdhātavyam vrttam atrādhıkārıkam

'[In a play] ın whıch the Hero ıs endowed wıth attractıve qualıtıes, [of the type known as] self-controlled and exalted (*dhīrodātta*), glorıous, eager for fame, of great energy, a preserver of the three Vedas (*trayī*), a ruler of the world, of renowned lıneage, a royal seer or a god—ın that the ıncıdent for whıch he ıs renowned ıs to be made the Prıncıpal Subject (*ādhıkārıka*)'

Com A hero wıth all these qualıtıes, such as ıs exemplıfied ın the Rāmāyana and Mahābhārata

Notes *abhıgamya°* H, V, P, *abhıgāmı°* and *adhıgamya°* Hall p 39 — The 'self-controlled and exalted' hero ıs defined at 2 5, the *ādhıkārıka*, at 1 19 — Cf Lévı, p 31

Adaptation of the Story

29 (P 24b, 25a, H 22)

yat tatrānucitam kim cin nāyakasya rasasya vā
vıruddham tat parıtyājyam anyathā vā prakalpayet.

'Whatever ın ıt [ı e ın the orıgınal story] ıs at all unsuıted to the hero or ınconsıstent wıth the Sentıment ıs to be omıtted or arranged ın some other way'

Com As, for example, the treacherous kıllıng of Vālı was omıtted by Māyurāja ın the Udāttarāghava, as thıs same ıncıdent was altered [by Bhavabhūtı] ın the Mahāvīracarıta, where Vālı ıs represented as comıng, because of hıs frıendshıp wıth Rāvana, ın order to kıll Rāma [who thereupon slays hım ın self-defence, not treacherously]

Notes ‖ SD 304 (cf 409); Sarasv 5 730 (ed B p 377) Cf Lévı, p 31

Arrangement of the Dramatic Structure

30 (P 25 b, 26 a, H 23)

ādyantam evam nıścıtya pañcadhā tad vibhajya ca
khandaśah samdhısamjñāmś ca vibhāgān apı khandayet.

'After determınıng upon the begınnıng and end [of the play] ın thıs manner and after dıvıdıng ıt ınto five parts, [the author] should furthermore (*ca* + *apı*) break up ınto small sectıons the dıvısıons called Junctures (*samdhı*)'

NOTES The subject-matter, whıch contaıns the five Elements of the Actıon (1 27) correspondıng to the five Stages (1 28), ıs first dıvıded ınto five Junctures (1 34–36) and these agaın ınto theır varıous subdıvısıons (1 37–111) — Cf Lévı, p 32

31 (P 26 b, 27, H 24)

catuhsastıs tu tānı syur angānīty aparam tathā
patākāvrttam apy ūnam ekādyaır anusamdhıbhıh
angāny atra yathālābham asamdhim prakarīm nyaset.

'These subdıvısıons should be sıxty-four [ın number] — In lıke manner, moreover, [one should dıvıde] the ıncıdents of the Epısode (*patākā*), [whıch should have] one or more Sub-junctures (*anusamdhı*) less [than the prıncıpal subject] In thıs [ı e ın the Epısode] the [number of] subdıvısıons [may be] as ıt turns out One should ınsert the Epısodıcal Incıdent (*prakarī*) wıthout any Juncture'

COM The Epısodıcal Incıdent ıs to be employed wıthout a complete Juncture

NOTES ‖ Bh 19 27 b, 28 a Cf Lévı, p 57

Appropriate Arrangement of the Beginning

32 (P 28 a, H 25 a)

ādau viskambhakam kuryād ankaṃ vā kāryayuktıtaḥ.

'At the beginnıng [of the play] one should put an Explanatory Scene or an Act, accordıng to the approprıateness of the actıon.'

33 (P 28 b, 29 a, H 25 b, c)

apeksıtam parıtyajya nīrasam vastuvıstaram
yadā samdarśayec chesam kuryād viskambhakam tadā.

'When, after omıttıng an extensıve part of the subject-matter that ıs requıred, but ıs wıthout Sentıment, one wıshes to present the rest, then one should put an Explanatory Scene (*vıskambhaka*) [at the begınnıng]'

NOTES The *vıskambhaka,* one of the five varıetıes of Intermedıate Scene, ıs defined at 1 116, 117
‖SD 314

34 (P 29 b, 30 a, H 26)

yadā tu sarasam vastu mūlād eva pravartate
ādāv eva tadā 'nkah syād āmukhākṣepasamśrayah.

'When, on the other hand, the subject-matter proceeds wıth Sentıment rıght from the start, then there should be at the begınnıng an Act followıng up the hınts [gıven] ın the Introductıon'

NOTES On the Introductıon (Inductıon) and references ın ıt to the subject of the play, see 3 8
‖SD 315

CHARACTERISTICS OF AN ACT

35 (P 30 b, 31 a; H. 27)

pratyakṣanetṛcarito binduvyāptıpuraskṛtah
anko nānāprakārārthasamvıdhānarasāśrayah.

'An Act vısıbly represents the doıngs of the Hero, ıs attended with ınherence of the Expansıon, and ıs based on purposes, contrivances, and Sentıments of varıous kınds'

NOTES Further details concernıng the arrangement of an Act are given at DR 3 41, 42
‖Bh 18 14, 15; SD 278 a, c, e, Pratāpar 3 24 Cf Lévı, p 58

THE SENTIMENTS AND THEIR USES

36 (P 31 b, 32 a, H 28)

anubhāvavibhāvābhyām sthāyinā vyabhicāribhiḥ
gṛhītamuktaiḥ kartavyam aṅginaḥ paripoṣaṇam

'The principal Sentiment (*aṅgin,* sc *rasa*) is to be furthered by means of the Consequents (*anubhāva*), the Determinants (*vibhāva*), the Permanent State (*sthāyin,* sc *bhāva*), and the Transitory States (*vyabhicārin,* sc *bhāva*), taken up and dropped [in turn]'

NOTES Definitions of all these terms will be found in sections 1-8, 43, and 54 of Book 4 — Cf Lévi, p 86, 257

37 (P. 32 b, 33 a, H 29)

na cātirasato vastu dūram vicchinnatām nayet
rasam vā na tirodadhyād vastvalaṃkāralakṣaṇaiḥ.

'One should not make the Subject-matter too disconnected by the excessive [use of] Sentiment, nor should one overwhelm the Sentiment with matters relating to the Subject-matter or its embellishment'

NOTES This section is quoted at SD 316, com — Cf Lévi, p 86

38 (P 33 b, 34 a; H 30)

eko raso 'ṅgīkartavyo vīraḥ śṛṅgāra eva vā
aṅgam anye rasāḥ sarve kuryān nirvahaṇe 'dbhutam

'One Sentiment, either the Heroic or the Erotic, is to be made the principal Sentiment, all the other Sentiments [should be made] subordinate The Marvelous Sentiment should be employed [only] in the Conclusion (*nirvahaṇa*)'

NOTES On the Erotic, Heroic, and Marvelous Sentiments see 4 56, 79, 85, on the *nirvahaṇa,* 1 96

|| Pratāpar 3 4 (p 103), 33 a Cf Lévi, p. 86

ACTIONS NOT PERMITTED ON THE

39 (P 34 b, 35, H 31, 32 a)

dūrādhvānam vadham yuddham rājyadeśādiviplavam samrodham bhojanam snānam suratam cānulepanam ambaragrahanādīni pratyaksāni na nirdiśet

'One should not visibly represent a long journey, murder, fighting, revolt of a kingdom or province or the like, a siege, eating, bathing, intercourse, anointing the body, putting on clothing, or the like'

NOTES *ambara°* H, V, P, *astrasya* Hall p 39 — For *dūrādhvānam* (*dūra* + *adhvan*) SD has *dūrāhvānam* (*dūra* + *āhvāna*), 'shouting from afar' — Cf DR 1 113, 114

‖ Bh 18 19, SD 278 i–m Cf Levi, p 57

40 (P 36 a, H 32 b)

nādhikārivadham kvāpi tyājyam āvaśyakam na ca.

'[One should] not [present] the death of the principal character anywhere [in the play], [but] what is inevitable is not to be avoided'

NOTES According to this rule, the death of the hero or heroine should neither occur on the stage nor be related in one of the Explanatory Scenes Judging from Hindu dramatic literature, however, this canon may be violated provided the dead person is restored to life in the course of the play On such restoration of the dead to life in the Sanskrit drama see Jackson, 'Certain Dramatic Elements in Sanskrit Plays, first series' in *Am Journ of Philol* 19 (1898), p 247–250 ☛ See p 150

‖ Bh 18 23 b, SD 215, 316

THE CONTENTS OF AN ACT

41 (P 36 b, 37 a; H 33)

ekāhācaritaikārtham ittham āsannanāyakam pātrais tricaturair ankam teṣām ante 'sya nirgamah.

'An Act [should be arranged] with a single purpose [exemplified] by the doings of a single day, with the hero thus engaged,

and with three or four characters — these making their exit at its end'

NOTES °caritaikārtham H, V, P, °caritaih kāryam Hall p 39 — Certain features of the Act are mentioned also in 3 35
|| Bh 18 22 a, 24 a, SD 278 g, h, p Cf Lévi, p 58

42 (P 37 b, 38 a, H 34 a, b)

patākāsthānakāny atra bindur ante ca bījavat
evam ankāh prakartavyāh praveśādipuraskrtāh.

'In it [there should be] the Episode-indications and, at the end, the Expansion, just like the Germ [at the beginning (?)] In this way the Acts are to be prepared, prefaced by Introductory Scenes and the like'

NOTES The technical terms *patākāsthānaka, bīja,* and *bindu* are defined at 1 22, 25, 26

THE NUMBER OF ACTS IN THE NĀTAKA

43 (P 38 b, H 34 c)

pañcānkam etad avaram daśānkam nātakam param.

'When it has five Acts, this [kind of drama] is a lesser Nātaka, when it has ten Acts, a greater'

NOTES That is, a regular *nātaka* has five acts, one with ten acts, such as Rājaśekhara's Bālarāmāyana, is called a *mahānātaka*
|| Bh 18 50, SD 510 Cf Lévi, p 140

DESCRIPTION OF THE PRAKARANA

44 (P 39, 40, H. 35, 36)

atha prakarane vrttam utpādyam lokasamśrayam
amātyavipravanijām ekam kuryāc ca nāyakam
dhīrapraśāntam sāpāyam dharmakāmārthatatparam
śesam nātakavat samdhipraveśakarasādikam.

'Now in a Prakarana the action should be invented and should take place on the earth, and one should make the Hero

a minister, a Brahman, or a merchant, [of the type known as] self-controlled and calm (*dhīrapraśānta* = *dhīraśānta*), undergoing misfortune, and with virtue, pleasure, and wealth as his chief objects The remaining [features] — Junctures, Introductory Scenes, Sentiments, and the like — are as in the Nātaka '

NOTES *sāpāyam* H, V, P, *sopāyam* Hall p 39 — The three aims in life — virtue, pleasure, and wealth — are referred to, under the designation *trivarga*, in 1 24

‖ Bh 18 41–49, SD 511, Pratāpar 3 4 (p 103), 35 Cf Lévi, p 141

45 (P 41, 42, H 37, 38)

nāyikā tu dvidhā netuḥ kulastrī ganikā tathā
kva cid ekaiva kulajā veśyā kvāpi dvayam kva cit
kulajā 'bhyantarā bāhyā veśyā nātikramo 'nayoh
ābhih prakaranam tredhā samkīrnam dhūrtasamkulam.

'[In a Prakarana] the Heroine [may be] of two kinds: the high-born wife of the hero or a courtezan In some plays [there should be] only the high-born woman, in some plays, the courtezan, in some plays, both The high-born woman should be indoors, the courtezan without, and the two should never meet. Because of these [varieties of heroine] the Prakarana is of three kinds [i e *śuddha*, with the wife as Heroine; *vikrta*, with the courtezan; *saṃkīrna*, with both] The mixed variety (*samkīrna*) abounds in rogues

COM [The commentary quotes] Kāmasūtra 3, p 41 The heroine is a courtezan, for example, in the Tarangadatta [a drama apparently not extant], a high-born woman in the Puspadūṣitaka [a drama apparently not extant, mentioned as Puspabhūsita in SD 512, com], of both kinds in the Mrcchakatika

NOTES ‖ SD 512 Cf Lévi, p 141

DESCRIPTION OF THE NĀTIKĀ

46 (P 43 a; H. 39 a)

lakṣyate nātikā 'py atra saṃkīrnānyanivrttaye

At this point the N ā t i k ā, also, is defined for the purpose

of disposing of the other [kinds of drama] that are commingled [in it]'

COM By a false interpretation of Bh 18 54, a kind of drama called *prakaranikā* has been predicated as a lesser form of the *prakarana,* on the analogy of the *nātikā* as a lesser form of the *nātaka* The *prakaranikā,* however, is identical with the *prakarana* and has no separate existence [But see SD 554, where it is defined as a separate form Cf Levi, p 146–147]

NOTES Strictly speaking, description of the *nātikā* does not come within the scope of this work, which is limited by its title to the ten principal forms of drama (see also 1 11) The *nātikā* deserves notice, however, because of its frequent occurrence, our author therefore introduces some account of it on the ground that it combines certain features of the *nātaka* and the *prakarana*

47 (P 43 b, 44 a, H 39 b, c)

**tatra vastu prakaranān nātakān nāyako nrpaḥ
prakhyāto dhīralalitah śrngāro 'ngī salaksanaḥ.**

'In that [i e in the Nātikā] the subject [is taken] from the Prakarana, and the Hero, who is a renowned king and is [of the type known as] self-controlled and light-hearted (*dhīralalita*), from the Nātaka, the principal Sentiment (*angin,* sc *rasa*) is the Erotic, with its [various] characteristics'

NOTES ‖ Bh 18 54–56 a, SD 539 a, b Cf Lévi, p 146

48 (P 44 b, 45 a, H 40)

**strīprāyacaturankādibhedakam yadi cesyate
ekadvitryaṅkapātrādibhedenānantarūpatā.**

'Even if there is a definition to the effect that it contains an abundance of women, has four acts, and so forth, [yet] there is an endless variety of forms [of the Nātikā] because it may be subdivided according to its having one, two, or three acts, [various combinations of] characters, and the like'

NOTES The words *strīprāyacaturanka* are evidently an allusion to Bh 18 55 a, and this section modifies to a certain extent the definition given there

‖ Bh 18 55 a, SD 539 a Cf Lévi, p 146

49 (P 45 b, 46 a, H 41)

devī tatra bhavej jyesthā pragalbhā nrpavamśajā
gambhīrā māninī krcchrāt tadvaśān netrsamgamah.

'In it the oldest wife should be a queen, [of the type known as] experienced, of royal lineage, serious, disdainful on account of her troubles; the union of the Hero [with the Heroine is brought about] because of her consent'

NOTES *netrsamgamah* H, V, P, *netrsamgame* Hall p 39 —The term *pragalbhā*, 'experienced,' is defined at 2 29
|| SD 539 f, g Cf Lévi, p 146

50 (P 46 b, H 42 a)

nāyikā tādrśī mugdhā divyā cātimanoharā.

'The Heroine is of the same kind [i e also of royal lineage], [of the type known as] inexperienced, and is charming and exceedingly fascinating'

NOTES *nāyikā* H, V, P, *prāpyā 'nyā* Hall p 39 —The term *mugdhā*, 'inexperienced,' is defined at 2 26
|| SD 539 d Cf Lévi, p 146

51 (P 47, 48 a; H 42 b, 43 a, b)

antahpurādisambandhād āsannā śrutidarśanaih
anurāgo navāvastho netus tasyām yathottaram
netā tatra pravarteta devītrāsena śankitah.

'[The Heroine] is near [the Hero] because of her connection with the harem and the like, through her hearing and seeing him, newly-awakened passion for the Hero arises in her in its regular stages; the Hero in it [i e in the Nātikā] is apprehensive through fear of the queen'

NOTES || SD 539 c, d, e Cf Lévi, p 146

52 (P 48 b, H 43 c)

kaiśikyangaiś caturbhiś ca yuktānkair iva nāṭikā.

'The Nātikā contains the four subdivisions of the Gay Style (*kaiśikī*), as if joined [respectively] to the [four] acts'

NOTES The Gay Style and the four subdivisions here referred to are described at 2 77–82

‖ SD 539 h Cf Lévi, p 146

DESCRIPTION OF THE BHĀṆA

53 (P 49–51; H 44–46)

bhānas tu dhūrtacaritam svānubhūtam parena vā
yatropavarnayed eko nipunah pandito vitah
sambodhanoktipratyuktī kuryād ākāśabhāsitaih
sūcayed vīraśrngārau śauryasaubhāgyasamstavaih
bhūyasā bhāratī vrttir ekānkam vastu kalpitam
mukhanirvahane sānge lāsyāngāni daśāpi ca

'The B h ā n a (Monologue) [is a kind of drama] in which a single clever and shrewd parasite describes roguish exploits engaged in by himself or by some one else He is to make remarks conveying information, as well as replies [to imaginary remarks], by means of Conversations with Imaginary Persons (*ākāśabhāsita*), and he should indicate the Heroic and Erotic Sentiments by means of descriptions of prowess and of beauty Generally the Eloquent Style [is employed], the subject, which is invented [by the author], is treated in a single Act [The Bhāna has two Junctures], the Opening (*mukha*) and the Conclusion (*nirvahana*), with their subdivisions, and also the ten subdivisions of the Gentle Dance (*lāsya*).'

NOTES The term *ākāśabhāṣita*, 'Conversation with Imaginary Persons,' is defined at 1 128, the Eloquent Style (*bhāratī*) at 3 5—One would rather expect *svānubhūta* to have the meaning 'experienced by himself', in my translation I follow Dhanika, who glosses the word by *svakrta*

‖ Bh 18. 99–101; 19 45 b, 46 a, SD 513, Pratāpar 3 4 (p 103), 36, 37 Cf Lévi, p. 141

THE FORMS OF GENTLE DANCE

54 (P 52, 53, H 47, 48).

**geyam padam sthıtam pāthyam āsīnam puspagandıkā
pracchedakas trıgūdham ca saındhavākhyam dvigūdhakam
uttamottamakam caıva uktapratyuktam eva ca
lāsye daśavıdham hy etad anganırdeśakalpanam.**

'The tenfold enumeratıon of the subdıvısıons ın the Gentle Dance (*lāsya*) ıs the Geyapada (Song), the Sthıtapāthya (Recıtatıon by one standıng), the Āsīnapāthya (Recıtatıon by one seated), the Puspagandıkā, the Pracchedaka, the Trıgūdha, the one called Saındhava, the Dvıgūdha, the Uttamottamaka, and the Uktapratyukta (Amoebean Song)'

NOTES *caıva ukta°* H, V, P, *cānyadukta°* Hall p 39 —Thıs enumeratıon ıs taken verbatım from Bh It ıs there followed by a definıtıon of each of the terms (18 120–129), whıch should be consulted See also SD 505–509 The DR makes no further reference to these terms
‖Bh 18 117–119, SD 504. Cf Lévı, p 119–120

DESCRIPTION OF THE PRAHASANA

55 (P 54 a; H 49 a)

tadvat prahasanam tredhā śuddhavaıkrtasamkaraıh.

'Sımılar ıs the Prahasana (Farce), whıch ıs of three kınds regular, modıfied, and mıxed'

NOTES ‖Bh 18 93 b, 19 45 b, 46 a, SD 533, Pratāpar 3 38 Cf Lévı, p 142

56 (P 54 b, 55 a, H 49 b, c)

**pākhaṇḍıvipraprabhṛticetaceṭīvitākulam
cestitam vesabhāsābhih śuddham hāsyavaconvitam.**

'The regular [Prahasana] (*śuddha*) contaıns heretıcs, Brahmans, and other such characters, servants, servıng-maıds, and parasıtes [It is] performed wıth [appropriate] costume and language, and ıs full of (*anvıta*) comıc speeches'

NOTES *vesabhāsābhıh* H, V, P, *vesabhāsādı* and *deśabhāsādı* Hall p 39 — On *pākhanda* for *pāṣanda* (North Indıan *kh* for *s*) see Wackernagel, *Altındısche Grammatık*, I 136, § 118

‖ Bh 18 94b–96a, SD 535; Pratāpar 3 4 (p 103), 39, cf AP 339 10a Cf Lévı, p 142

57 (P 55b, 56a, H 50a, b)

kāmukādıvacovesaıh sandhakañcukıtāpasaıh
vıkrtam samkarād vīthyā samkīrnam dhūrtasamkulam.

'The modıfied [Prahasana] (*vıkrta*) contaıns eunuchs, chamberlaıns, and ascetıcs [represented] wıth the speech and dress of lovers and the lıke, the mıxed [Prahasana] (*samkīrna*), [so called] because of ıts admıxture of [features of] the Vīthī, ıs filled wıth rogues'

NOTES ‖ Bh 18 96b–98, SD 536–538, Pratāpar. 3 40, 41 Cf Lévı, p 142

58 (P 56b, H 50c)

rasas tu bhūyasā kāryah sadvidho hāsya eva tu

'The sıxfold Comıc Sentıment (*hāsya*) ıs generally to be employed [ın ıt]'

NOTES ‖ SD 534, Pratāpar 3 4 (p 103), 38b Cf Lévı, p 142

DESCRIPTION OF THE DIMA

59 (P 57–60a, H 51–53)

dıme vastu prasıddham syād vrttayah kaıśıkīm vınā
netāro devagandharvayaksaraksomahoragāh
bhūtapretapiśācādyāh sodaśātyantam uddhatāh
rasair ahāsyaśrngāraıh sadbhir dīptaıh samanvıtah
māyendrajālasamgrāmakrodhodbhrāntādıcestitaih
candrasūryoparāgaıś ca nyāyye raudrarase 'ngıni
caturankaś catuḥsamdhır nırvimarśo dımah smrtah.

'In the Dıma the subject must be well-known, all the Styles [may be employed ın ıt] except the Gay Style; ıts Heroes, sixteen [ın number], [should be] gods, Gandharvas, Yaksas, Rak-

sasas, Mahoragas, Bhūtas, Pretas, Piśācas, and the like, all [of the type known as] vehement It contains the six excited Sentiments, omitting the Comic and the Erotic, the customary principal Sentiment being the Furious, [called forth] by deeds of magic, sorcery, combat, wrath, excitement, and the like, and by eclipses of the sun and moon The Dima is declared to have four acts and four Junctures, there being no Pause [Juncture]'

COM This kind of play is called *dima* because it involves the procedure of injuring on the part of the hero — *dima* being equivalent to *samghāta*, 'injuring' In other respects [than those mentioned] it is like the *nātaka* The sage Bharata himself refers to the Burning of Tripura as a suitable subject for a *dima*, in the words *idam tripura°* [unidentified line] and *tatas tripura°* [= Bh 4 10 b]

NOTES || Bh 18 78–82, 19 43 b, 44 a, SD 517, Pratāpar 3 4 (p 103), 42–44 Cf Lévi, p 142

DESCRIPTION OF THE VYĀYOGA

60 (P 60 b–62 a, H 54, 55)

khyātetivrtto vyāyogah khyātoddhatanarāśrayah
hīno garbhavimarśābhyām dīptāh syur dimavad rasāh
astrīnimittasamgrāmo jāmadagnyajaye yathā
ekāhācaritaikānko vyāyogo bahubhir naraih.

'The Vyāyoga (Military Spectacle) has a well-known subject, and has [as principal characters] men that are well-known and [of the type known as] vehement; it lacks the Development and the Pause [as Junctures], the Sentiments [in it] are the excited ones, as in the Dima [It should represent] a combat not occasioned by a woman, as in the case of the Victory of Paraśurāma [Jāmadagnya] The Vyāyoga consists of one act, [presenting] the doings of a single day, and contains many male characters'

COM This kind of drama is called *vyāyoga* because many men disagree with one another (*vyāyujyante*) in it

NOTES || Bh 18 83–85, 19 44 b, 45 a, SD 514, Pratāpar 3 4 (p 103), 45 Cf Lévi, p 143

Description of the Samavakāra

61 (P 62b–68a, H 56–61)

> kāryam samavakāre 'pi āmukham nātakādivat
> khyātam devāsuram vastu nirvimarśās tu samdhayah
> vrttayo mandakaiśikyo netāro devadānavāh
> dvādaśodāttavikhyātāh phalam tesām prthak prthak
> bahuvīrarasāh sarve yadvad ambhodhimanthane
> ankais tribhis trikapatas triśrngāras trividravah
> dvisamdhir ankah prathamah kāryo dvādaśanālikah
> caturdvinālikāv antyau nālikā ghatikādvayam
> vastusvabhāvadaivārikrtāh syuh kapatās trayah
> nagaroparodhayuddhe vātāgnyādikavidravāh
> dharmārthakāmaih śrngāro nātra bindupraveśakau
> vīthyangāni yathālābham kuryāt prahasane yathā.

'In the Samavakāra there is to be an Introduction, as in the Nātaka and the other [varieties of drama] The subject [is to be] well-known and connected with gods or demons, [it should have all] the Junctures except the Pause, and [all] the Styles, with but little of the Gay Style Its Heroes [are to be] gods and demons, twelve [in number], [of the type known as] exalted, and far-famed, each [striving for and attaining] a separate object [It contains] all the Sentiments, with much of the Heroic, as in [the story of] the Churning of the Ocean In its three Acts [it presents] the three kinds of deception, the three kinds of love, and the three kinds of excitement The first Act, with two Junctures, should have [a duration of] twelve nālikās, the last two [should have a duration] of four and two nālikās [respectively], a nālikā consisting of two ghatikās The three kinds of deception should be those caused by the nature of the subject, by supernatural action, and by enemies; the [three] kinds of excitement [should be those resulting] from the besieging of a city, from a battle, and from violent winds, fires, and the like, the [three kinds of] love [should be] that according to virtue, that actuated by love of gain, and that actuated by

passion [The Samavakāra has] no Expansion and no Introductory Scene One may employ the subdivisions of the Vīthī [in it] according to one's requirements, as in the Prahasana'

COM This kind of drama is called *samavakāra* because various themes are scattered about (*samavakīryante*) in it Its heroes are twelve in number — gods, demons, and the like The ends attained by these are to be separate and distinct, as, for example, the obtaining of Laksmī and the like by Vāsudeva and the others in the Churning of the Ocean (*Samudramanthana*) [cf SD 516, com]

NOTES °*nālikah*, °*nālikāv*, *nālikā* H, V, P, °*nādikah*, °*nādikāv*, *nādikā* Hall p 39 — Lévi (p 143) assigns to the third act a duration of one nālikā, this is apparently an error, unless the information was drawn from another source The SD text gives the second act a duration of three nālikās, a variation evidently to be attributed to a corruption of the text from *catasrbhir* to *ca tisrbhir*, as explained by Mitra, SD tr p 249, note 1

‖Bh 18 57–70, 19 43b, 44a, SD 515, 516, Pratāpar 3 4 (p 103), 46–49 Cf Lévi, p 143–144

DESCRIPTION OF THE VĪTHĪ

62 (P 68b–70a, H 62, 63)

vīthī tu kaiśikīvrttau samdhyangānkais tu bhānavat
rasah sūcyas tu śrngārah sprśed api rasāntaram
yuktā prastāvanākhyātair angair udghātyakādibhih
evam vīthī vidhātavyā dvyekapātraprayojitā.

'The Vīthī [is written] in the Gay Style and resembles the Bhāna in its Junctures, subdivisions, and Acts The Erotic Sentiment is to be indicated, but one should touch on another Sentiment as well [The Vīthī] contains [the parts] named Induction and so forth, and the subdivisions, beginning with the Abrupt Dialogue (*udghātyaka*) In this way the Vīthī is to be arranged, with the employment of one character or of two'

COM [This kind of drama receives its name because it is] like a *vīthī* — this word meaning either 'road' or 'series of subdivisions'

NOTES The Induction is defined at 3 8 The word *anga* in the compound *samdhyangānkais* refers to the subdivisions of the Junctures (see DR 1 37–111), the word *anga* in the third line of the text refers to the subdivisions of the Vīthī defined at 3 13–26

‖ Bh 18 102–103, 19 45 b, 46 a, SD 520, Pratāpar 3 4 (p 103), 50 Cf Lévi, p 144

Description of the Utsrstikānka

63 (P 70 b–72 a, H 64, 65)

utsrstıkānke prakhyātam vrttam buddhyā prapañcayet
rasas tu karunah sthāyī netārah prākrtā narāh
bhānavat samdhıvrttyangaır yuktah strīparıdevıtaıh
vācā yuddham vıdhātavyam tathā jayaparājayau.

'In the Utsrstıkānka one should develop a well-known subject by means of the imagination The Pathetic should be the permanent Sentiment, and the Heroes should be ordinary men Its Junctures, Styles, and subdivisions are like those of the Bhāna, and it contains lamentations of women A battle is to be presented by means of a [descriptive] speech, and likewise [ultimate] victory or defeat'

Com This is called *utsrṣtıkānka* [instead of merely *anka*] for the purpose of distinguishing it from the *anka* (act) included in a play (*nātaka*) [cf SD 519, com]

Notes This kind of drama is occasionally referred to merely as *anka*, see, for example, Bh 19 45 b — Hall's text of Bh gives the name as *utkrṣtıkānka*, in view of SD 519, com, and of the inaccuracy of Hall's text in other respects [see my notes on DR 1 80] this may safely be regarded as an error

‖ Bh 18 86 b–89 a, 19 45 b, 46 a, SD 519, Pratāpar 3 4 (p 103–104), 51 Cf Lévi, p 144

Description of the Īhāmrga

64 (P. 72 b–75, H 66–68).

mıśram īhāmrge vrttam caturankam trısamdhimat
naradıvyāv anıyamān nāyakapratınāyakau
khyātau dhīroddhatāv antyo vıparyāsād ayuktakrt
divyastriyam anıcchantīm apahārādınecchatah
śrngārābhāsam apy asya kim cit kım cıt pradarśayet
samrambham param ānīya yuddham vyājān nıvārayet
vadhaprāptasya kurvīta vadham naiva mahātmanah.

BOOK FOUR

Sentiment and its Production

1 (P 1, H 1)

vibhāvair anubhāvaiś ca sāttvikair vyabhicāribhih
ānīyamānah svādyatvam sthāyī bhāvo rasah smrtah.

'S e n t i m e n t (*rasa*) results when a Permanent State produces a pleasurable sensation through [the operation of] the Determinants, the Consequents, the Involuntary States, and the Transitory States'

Com Hence the spectator may be called *rasika*, 'perceiver of Sentiment' [as in 4 47, 48], and the piece may be called *rasavant*, 'possessing Sentiment'

Notes *svādyatvam* H, V, P, *svādutvam* Hall p 39—This is merely an introductory section mentioning the various technical terms to be defined in the course of the book The *rasa* receives further elucidation at 4 54, and definitions of it in other treatises are referred to in the notes on that section —This section is quoted at Pratāpar 4 1, p 219

The individual Sentiments are defined at DR 4 56–87, the Permanent States at 4 43–46, the Determinants at 4 2, the Consequents at 4 3, the Involuntary States at 4 6–7, the Transitory States at 4 8–42.

A brief summary of the *rasa*-theory is given by Zachariae, ZDMG 56 (1902), p 394–396, see also Grierson, *The Satsaiya of Bihārī*, Calcutta, 1896, p 43–48, where the material is conveniently tabulated For an attempt to apply the Hindu system in the analysis of an Occidental drama (Racine's *Phèdre*) see Regnaud, p 361–364

Determinants and Consequents Defined

2 (P 2; H 2)

jñāyamānatayā tatra vibhāvo bhāvaposakrt
ālambanoddīpanatvaprabhedena sa ca dvidhā.

'Among these a D e t e r m i n a n t (*vibhāva*) is that which causes the development of the States by its being recognized.

Determinants are of two kinds, being divided into Fundamental Determinants (*ālambana*, sc *vibhāva*) and Excitant Determinants (*uddīpana*, sc *vibhāva*)'

COM The Fundamental Determinants are the hero and the other characters of the drama, the Excitant Determinants are the circumstances of time and place [cf SD 161] *śabdopahita*°, [unidentified śloka] by Bhartrhari, Bh 7, prose after v 6 Ex Vikramorvaśī 1 10, p 18= Śārng 3268 [quoted also at Kāvyapradīpa 10, p 383] (Fundamental Determinant), *ayam udayati candr*° [unidentified stanza] (Excitant Determinant)

NOTES Line 2, as above, H, V, P, *ālambanoddīpanābhyām kāntodyānādinā dvidhā* Hall p 39

‖ Bh 7 4, SD 61, 62, 160, com on 37, AP 338 36, Rasatar 2, p 47–48, Candrāloka 6 1 a, Pratāpar 4 1, p 122, Alamkāraśekhara 20, p 76, Rasagang p 33, Rasaratn 4 a, Sāhityasāra 4 51 a, 52 a, Sāhityakaumudī 4, p 29, Bhāsābhūsana 39 a, 40 a Cf Regnaud, p 352–353

3 (P 3 a, H 3 a)

anubhāvo vikāras tu bhāvasamsūcanātmakah.

'A Consequent (*anubhāva*), on the other hand, is an external manifestation that serves to indicate a feeling'

COM Ex stanza by Dhanika = Śārng 3417

NOTES ‖ Bh 7 5, SD 162, Rasatar 3, p 48–49, Pratāpar 4 1, p 222, Alamkāraśekhara 20 33 a, Rasagang p 33, Rasaratn 4 b, Sāhityasāra 4 51 b, Sāhityakaumudī 4, p 29, Bhāsābhūsana 39 b Cf Regnaud, p 354–356

4 (P 3 b, H 3 b).

hetukāryātmanoḥ siddhis tayoh samvyavahāratah.

'A complete understanding of both of these [i e Determinants and Consequents], which have the nature of cause and effect, [can be gained] from dealing with them'

COM Hence the various Determinants and Consequents need not be separately defined here, as is explained also at Bh 7, prose after v. 5 [quoted with some variations]

NOTES ‖ Bh 7, prose after v 5, 7 6 Cf Regnaud, p 355

A State Defined

5 (P 4a, H 4a)

sukhaduhkhādikaır bhāvaır bhāvas tadbhāvabhāvanam.

'A State (*bhāva*), [which is brought about] by emotional states such as pleasure and pain, is the realization of such states'

COM This is explained also at Bh 7, prose before v 1

NOTES || Bh 7, prose and v 1–3, SD 208, Kāvyaprakāśa 35–36, Rasatar 1, p 43, Kāvyapradīpa 4 12 b Cf Regnaud, p 317–318

The Involuntary States

6 (P 4b, 5a, H 4b, c)

pṛthag bhāvā bhavanty anye 'nubhāvatve 'pi sāttvikāh sattvād eva samutpattes tac ca tadbhāvabhāvanam.

'The Involuntary States (*bhāva sāttvika* = *sattvabhāva*) are separate, for, although in the category of Consequents, they are different [from these] just because of their arising from the inner nature (*sattva*); and this is [the reason for] the realization of such states'

COM Bh 7, prose after v 91

NOTES || Bh 7, prose after v 91, SD 164, 165, Sarasv 5 20, Rasatar 4, p 49–50, Pratāpar 4 1, p 223, Alamkārasekhara 20 35 Cf Regnaud, p 347–348

7 (P 5b, 6, H 5)

stambhapralayaromāñcāh svedo vaivarnyavepathū aśruvaisvaryam ity astau stambho 'smin niskriyāngatā pralayo naṣtasamjñatvam śesāḥ suvyaktalaksanāh.

'The eight [Involuntary States are] Paralysis (*stambha*), Fainting (*pralaya*), Horripilation (*romāñca*), Sweating (*sveda*), Change of Color (*vaivarnya*), Trembling (*vepathu*), Weeping (*aśru*), and Change of Voice (*vaisvarya*) Of these, Paralysis is immobility of the body, and Fainting is loss of consciousness The characteristics of the rest are sufficiently clear'

COM Ex *vevai seada°*, *muhaū sām°* [two Apabhraṁśa stanzas, cf Pischel, *Hemacandra's Grammatik der Prākritsprachen*, I viii, Halle, 1877]

NOTES The words *stambhādyā vyabhicāriṇah* in AP 338 13 a show confusion in terminology The text is probably corrupt, for the Involuntary States are properly named and enumerated in 338 16–21

|| Bh 6 22, 7 92–104, SD 166, 167, Rudr Śṛng I 15, AP 338 13 a, 16–21, Sarasv 5 15, 169–184 (ed B 5 15, 143–147), Hem Kāvyān 2, p 99, Vāgbh Kāvyān 5, p 58, Rasatar 4, p 50–51, Rasamañjarī, p 232, Pratāpar 4 1 (p 224), 13–19, Alaṁkāraśekhara 20, p 69, Kāvyapradīpa 4, p 71, Rasaratn 84, Sāhityasāra 4 54, Sāhityakaumudī 4, p 29, Bhāṣābhūsana 25 Cf Regnaud, p 349–351

THE THIRTY–THREE TRANSITORY STATES

8 (P 7, H 6)

viśesād ābhimukhyena caranto vyabhicāriṇah
sthāyiny unmagnanirmagnāḥ kallolā iva vāridhau

'The Transitory States (*vyabhicārin*, sc *bhāva*) are those that especially accompany the Permanent State in cooperation, emerging from it and [again] being submerged in it, like the waves in the ocean'

NOTES The first line constitutes a sort of analytic explanation of the word *vyabhicārin*, in which an attempt is made to show the force of the three elements *vi*, *abhi*, and *car* by the use of the words *viśesād*, *ābhimukhyena*, and *caranto* This device, which reminds one of the mystical word-analysis frequent in the Upanisads (cf, for example, Bṛhad-Āranyaka Upanisad 5 7), is characterized more by its ingenuity than by its effectiveness In the present instance its employment was doubtless suggested by the corresponding passage in Bh, on which see Regnaud, p 327, note 2 For other cases of etymological explanation see DR I 9, 19, 20, 81

|| Bh 7, prose after v 26, SD 168, Sarasv 5 21, Rasatar 5, p 51, Candrāloka 6 1 b, Alaṁkāraśekhara 20 36, Kāvyapradīpa 4, p 72, Rasagang p 33, Rasaratn 4 b, Sāhityasāra 4 51 b, Sāhityakaumudī 4, p 29–30, Bhāṣābhūsana 40 b Cf Regnaud, p 327–328

9 (P. 8, H 7)

nirvedaglāniśankā- śramadhṛtijaḍatā-
harṣadainyaugryacintās

trāsersyāmarṣagarvāḥ smṛtimaraṇamadāḥ
suptanidrāvibodhāḥ
vrīḍāpasmāramohāḥ samatir alasatā-
vegatarkāvahitthā
vyādhyunmādau viṣādot- sukacapalayutās
triṃśad ete trayaś ca

'The thirty-three [Transitory States] are these Discouragement (*nirveda*), Weakness (*glāni*), Apprehension (*śaṅkā*), Weariness (*śrama*), Contentment (*dhṛti*), Stupor (*jaḍatā*), Joy (*harṣa*), Depression (*dainya*), Cruelty (*augrya* = *ugratā*), Anxiety (*cintā*), Fright (*trāsa*), Envy (*īrṣyā* = *asūyā*), Indignation (*amarṣa*), Arrogance (*garva*), Recollection (*smṛti*), Death (*maraṇa*), Intoxication (*mada*), Dreaming (*supta*), Sleeping (*nidrā*), Awakening (*vibodha*), Shame (*vrīḍā*), Epilepsy (*apasmāra*), Distraction (*moha*), Assurance (*mati*), Indolence (*alasatā* = *ālasya*), Agitation (*āvega*), Deliberation (*tarka*), Dissimulation (*avahitthā*), Sickness (*vyādhi*), Insanity (*unmāda*), Despair (*viṣāda*), Impatience (*utsuka* = *autsukya*), and Inconstancy (*capala* = *cāpala*)'

NOTES The list given at AP 338 22–34 mentions only 30 of these, omitting *maraṇa, supta, nidrā* — Meter sragdharā

‖ Bh 6 18–21, SD 169, Rudr Śṛṅg 1 11–14, Sarasv 5 16–18, Kāvyaprakāśa 31–34, Hem Kāvyān 2, p 84–85, Vāgbh Kāvyān 5, p 57, Pratāpar 4 1, p 225, Alaṃkāraśekhara 20 37–39, Kāvyapradīpa 4 8–11, Rasagang p 76, Rasaratn 81–83, Sāhityakaumudī 4 8–11, Bhāṣābhūṣaṇa 41–43 Cf Regnaud, p 328–329

10 (P. 9, H 8)

tattvajñānāpadīrṣyāder nirvedaḥ svāvamānanam
tatra cintāśruniḥśvāsavaivarṇyocchvāsadīnatā.

'Discouragement (*nirveda*) is dissatisfaction with oneself caused by knowledge of the Real, by misfortune, envy, or the like; in this [state there occur] reflection, weeping, heaving of sighs, change of color, drawing of sighs, and depression'

COM Ex Bhartṛhari, Vairāgyaś. 71 = Spr 4327 [quoted also at

Kāvyapradīpa 7, p 284] (Discouragement caused by knowledge of the Real), Spr 5770 (Discouragement caused by misfortune), Mahānātaka 9 55, p 398 [with the lines transposed, quoted also in the com on Hemacandra's Anekārthasamgraha 7 9 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 189)] (Discouragement caused by envy), *ye bāha°* [unidentified stanza] (Discouragement as Transitory State in connection with the Heroic and Erotic Sentiments), Dhvanyāloka 3 41, com, p 219 = Subhāsitāvali 822 = Spr 1603 [quoted also at Kāvyapradīpa 10, p 400]

NOTES The compound *tattva-jñāna*, here translated 'knowledge of the Real,' means the realization that God alone is the real existence, the world being merely an illusion

‖ Bh 7, prose and v 27–29, SD 170, AP 338 22 a, Sarasv 5 238 (ed B 5 161[k]), Hem Kāvyān 2, p 96, Rasatar 5, p 51, Pratāpar 4 20, Kāvyapradīpa 4, p 100, Rasagang p 97–98, Sāhityasāra 4 139 Cf Regnaud, p 329

11 (P 10, H 9)

ratyādyāyāsatrtksudbhir glānir nisprānateha ca
vaivarnyakampānutsāhaksāmāngavacanakriyāh.

'Weakness (*glāni*) is, in this connection, utter exhaustion due to the exertion of intercourse or the like, or to hunger and thirst, causing change of color, trembling, lack of energy, and feebleness of body and voice'

COM Ex Māgha 11 20 = Śārng 3725

NOTES On the euphonic combination *trtkṣud* (*trs* + *ksud*) see Whitney, *Sanskrit Grammar,* § 226 d

‖ Bh 7, prose and v 30, 31, SD 200, AP 338 22 b, Sarasv 5 230 (ed B 5 159[k]), Hem Kāvyān 2, p 93, Rasatar 5, p 51, Pratāpar 4 21, Kāvyapradīpa 4, p 100, 101, Rasagang p 80, Sāhityasāra 4 140 Cf Regnaud, p 329–330

12 (P 11, H 10)

anarthapratibhā śankā parakrauryāt svadurnayāt
kampaśosābhivīksādir atra varnasvarānyatā.

'Apprehension (*śankā*) is anticipation of misfortune resulting from the cruelty of another or from one's own misconduct; in this [state there occur] trembling, being parched, anxious looks, and the like, as well as change of color and voice'

Com Ex Ratn 3 4, p 60 (Apprehension resulting from another's cruelty), Mahāvīra 2 1, p 45 (Apprehension resulting from one's own misconduct)

Notes *kampaśosā°* H, V, P, *kampaśokā°* Hall p 39 The latter reading is evidently merely the blunder of a copyist

‖ Bh 7, prose and v 32–34, SD 189, AP 338 23a, Sarasv 5 227 (ed B 5 158[k]), Hem Kāvyān 2, p 90, Rasatar 5, p 51, Pratāpar 4 22, Kāvyapradīpa 4, p 100, Rasagang p 80, Sāhityasāra 4 141 Cf Regnaud, p 330

13 (P 12a, H 11a)

śramah khedo 'dhvaratyādeh svedo 'smin mardanādayah.

'Weariness (*śrama*) is fatigue arising from travel, intercourse, or the like, in this [state there may occur] sweating, [the use of] massage, and so on'

Com Ex Uttararāma 1 24, p 25 (Weariness arising from a journey), Māgha 10 80 (Weariness arising from intercourse)

Notes ‖ Bh 7, prose and v 46, SD 173, AP 338 24a, Sarasv 5 236 (ed B 5 160), Hem Kāvyān 2, p 93, Rasatar 5, p 52, Pratāpar 4 25, Kāvyapradīpa 4, p 101, Rasagang p 83–84, Sāhityasāra 4 144 Cf Regnaud, p 331–332

14 (P 12b; H 11b)

samtoso jñānaśaktyāder dhrtir avyagrabhogakrt

'Contentment (*dhṛti*) is delight springing from knowledge, power, or the like and giving rise to undisturbed enjoyment'

Com Ex Bhartrhari, Vairāgyaś 49 = Spr 5941 (Contentment arising from knowledge), Ratn 1 9, p 6 [quoted also at DR 2 3] (Contentment arising from power)

Notes ‖ Bh 7, prose and v 55, 56, SD 198, AP 338 29a, Sarasv 5 201 (ed B 5 151), Hem Kāvyān 2, p 87, Rasatar 5, p 52, Pratāpar 4 31, Kāvyapradīpa 4, p 101, Rasagang p 79, Sāhityasāra 4 150 Cf Regnaud, p 334

15 (P 13, H 12).

apratipattir jadatā syād istānistadarśanaśrutibhih
animisanayananirīksanatūsnīmbhāvādayas tatra.

'Stupor (*jadatā*) is to be [understood as] incapacity for action, caused by seeing or hearing something agreeable or disagreeable, in this [state] one gazes with unwinking eyes, remains silent, and the like'

COM Ex Kumārasambhava 8 5 (Stupor caused by seeing something agreeable), *tāvantas te mahātm°*, passage from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Stupor caused by hearing something disagreeable)

NOTES In a number of the other treatises this Transitory State is called *jādya* — Meter āryā

‖ Bh 7, prose and v 65, SD 175, AP 338 28b, Sarasv 5 240 (ed B 5 161), Hem Kāvyān 2, p 88, Rasatar 5, p 53, Pratāpar 4 36, Kāvyapradīpa 4, p 102, Rasagang p 93–94, Sāhityasāra 4 155 Cf Regnaud, p 337–338

16 (P 14a, H 13a)

prasattir utsavādibhyo harṣo 'śrusvedagadgadāh.

'Joy (*harṣa*) is pleasure caused by joyous occasions and the like, and manifested in weeping, sweating, and stammering.'

COM Ex Subhāsitāvali 2075 = Śārng 3528

NOTES ‖ Bh 7, prose and v 60, 61, SD 195, AP 338 27b, Sarasv 5 211 (ed B 5 154[k]), Hem Kāvyān 2, p 91, Rasatar 5, p 53, Pratāpar 4 34, Kāvyapradīpa 4, p 102, Rasagang p 76–77, Sāhityasāra 4 153 Cf Regnaud, p 336

17 (P 14b; H 13b)

daurgatyādyair anaujasyam dainyam kārṣnyāmrjādimat.

'Depression (*dainya*) is want of energy [brought on] by misery and the like, and accompanied by squalor, lack of cleanliness, and so on'

COM. Ex Śārng 410 = Bhojaprabandha 255 [quoted also at SD 172, tr Regnaud, p 332]

NOTES ‖ Bh 7, prose and v 48, SD 172, AP 338 25a, Sarasv 5 221 (ed B 5 156); Hem Kāvyān 2, p 93; Rasatar 5, p 52, Pratāpar 4 27, Rasagang p 80–81, Sāhityasāra 4 146 Cf Regnaud, p 332

18 (P 15, H 14)

duste 'parādhadaurmukhyakrauryaiś candatvam ugratā tatra svedaśirahkampatarjanātādanādayah

'Cruelty (*ugratā*) is wrathfulness at a villain, aroused by his misdeeds, abusive words, or fierceness, in that [state there result] sweating, shaking the head, reviling, striking, and the like'

Com Ex Mahāvīra 2 47, p 84

Notes °*krauryaiś* H, V, P, °*cauryaiś* Hall p 39 —The second line of this section is identical with the second line of 4 22

‖ Bh 7, prose and v 79, SD 176, AP 338 33 a, Sarasv 5 223 (ed B 5 157[k]), Hem Kāvyān 2, p 92, Rasatar 5, p 54, Pratāpar 4 46, Kāvyapradīpa 4, p 104, Rasagang p 89–90, Sāhityasāra 4 165 Cf Regnaud, p 342

19 (P 16a, H 15a)

dhyānaṃ cintehitānāpteh śūnyatāśvāsatāpakrt.

'Anxiety (*cintā*) is meditation due to non-attainment of a desired object, it occasions desolate feelings, sighs, and feverishness'

Com Ex Śārng 3414, Subhāsitāvali 1385 = Śārng 3400

Notes ‖ Bh 7, prose and v 49, 50, SD 201, AP 338 25 a, Sarasv 5 191 (ed B 5 149[k]), Hem Kāvyān 2, p 94, Rasatar 5, p 52, Pratāpar 4 28; Kāvyapradīpa 4, p 101, Rasagang p 82, Sāhityasāra 4 147 Cf Regnaud, p 333

20 (P 16b, H 15b)

garjitāder manahksobhas trāso 'trotkampitādayah.

'Fright (*trāsa*) is agitation of mind occasioned by thunder or the like, in this [state] there is trembling and so on.'

Com Ex Māgha 8 24

Notes. ‖ Bh 7, prose and v 89, SD 193, AP 338 31 b, Sarasv 5 225 (ed B 5 157), Hem Kāvyān 2, p 95, Rasatar 5, p 54, Pratāpar 4 51; Kāvyapradīpa 4, p 105, Rasagang p 86, Sāhityasāra 4 170 Cf Regnaud, p 345

21 (P 17, H 16)

parotkarsāksamā 'sūyā garvadaurjanyamanyujā
dosoktyavajñe bhrukutimanyukrodheṅgitāni ca.

'Envy (*asūyā*) is intolerance of another's prosperity, arising from pride, baseness, or anger, [its manifestations are] censure, contempt, frowning, anger, and wrathful gestures'

COM Ex. Mahāvīra 2 9, p 49 (Envy arising from pride), Subhāsitāvali 453 [stanza by a poet named Mahendra] (Envy arising from baseness), Amaru 2 46, p 124 = Spr 4137, Amaru 3 52, p 135 = Subhāṣitāvali 1324 (Envy arising from anger)

NOTES ‖ Bh 7, prose and v 35, 36, SD 196, AP 338 23 a, Sarasv 5 215 (ed B 5 155[k]), Hem Kāvyān 2, p 97, Rasatar 5, p 51, Pratāpar 4 23, Kāvyapradīpa 4, p 100, Rasagang p 95–96, Sāhityasāra 4 142 Cf Regnaud, p 330–331

22 (P 18, H 17)

adhiksepāpamānāder amarso 'bhinivistatā
tatra svedaśirahkampatarjanātādanādayah.

'Indignation (*amarsa*) is resoluteness (!) [called forth] by abuse, contempt, or the like, in that [state there result] sweating, shaking the head, reviling, striking, and so forth'

COM Ex Mahāvīra 3 8, p 95 [quoted also at DR 2 1 and 2 20]; Venī 1 12, p 14

NOTES The second line of this section is identical with the second line of 4 18

‖ Bh 7, prose and v 76, 77, SD 184, AP 338 32 a, Sarasv 5 213 (ed B 5 154), Hem Kāvyān 2, p 95, Rasatar 5, p 54, Pratāpar 4 44, Kāvyapradīpa 4, p 103, Rasagang p 88–89, Sāhityasāra 4 163 Cf Regnaud, p 341–342

23 (P 19; H 18)

garvo 'bhijanalāvanyabalaiśvaryādibhir madah
karmāny ādharsanāvajñā savilāsāngavīksanam.

'Arrogance (*garva*) is pride because of one's descent, beauty, might, or supremacy, the actions [resulting from it] are insulting contempt and coquettish glancing at one's person'

COM Ex Mahāvīra 2 27, p 67, 2 10, p 51 [quoted also at DR 2 6 and Kāvyapradīpa 5, p 169]

NOTES ‖ Bh 7, prose and v 66, SD 181, AP 338 29b, Sarasv 5 197 (ed B 5 150), Hem Kāvyān 2, p 92, Rasatar 5, p 53, Pratāpar 4 37, Kāvyapradīpa 4, p 102, Rasagang p 84–85, Sāhıtyasāra 4 156 Cf Regnaud, p 338

24 (P 20, H 19a, b)

sadrśajñānacıntādyaıh samskārāt smrtır atra ca jñātatvenārthabhāsınyām bhrūsamunnayanādayah

'Recollection (*smrtı*) [ıs to be understood] ın the sense of a mental impressıon of a thıng, [gaıned] by means of ıts [prevıously] beıng known, because of [the faculty of] memory, [thıs recollectıon beıng called forth] by perceıvıng or thınkıng of somethıng sımılar and attended wıth knıttıng the brows and the lıke'

COM Ex Mahānātaka 3 79, p 128, Mālatīm 5, p 126–128 [the prose portıon ıs quoted also at DR 4 43]

NOTES ‖ Bh 7, prose and v 53, 54, SD 190, AP 338 26a, Sarasv 5 185 (ed B 5 147), Hem Kāvyān 2, p 87, Rasatar 5, p 52, Pratāpar 4 30, Kāvyapradīpa 4, p 101, Rasagang p 77–78, Sāhıtyasāra 4 149 Cf Regnaud, p 334 ☛ See page 150

25 (P 21a; H 19c)

maranaṃ suprasıddhatvād anarthatvāc ca nocyate.

'Death (*marana*) ıs not defined [here] because of ıts being well understood and because of the [consequent] uselessness [of explaınıng ıt]'

COM Ex *samprāpte 'vadhı°* [unıdentıfied stanza], Mahāvīra 1, p 28

NOTES In Rasatar thıs is called *nıdhana* and dısmıssed wıth the remark *vıbhāvānubhāvau spastau*, 'ıts Determınants and Consequents are well-known' Nevertheless, SD records, wıth customary fidelıty, that 'Death, that ıs, departing thıs lıfe, ıs occasıoned by arrows and the lıke and results ın fallıng down of the body and so on'

‖ Bh 7, prose and v 84–88; SD 182, Hem Kāvyān 2, p 98, Rasatar 5, p 54, Pratāpar 4 50, Kāvyapradīpa 4, p 104; Rasagang p 90–91; Sāhıtyasāra 4 169 Cf Regnaud, p 344–345

26 (P 21 b, 22 a, H 20 a, b)

> **harṣotkarṣo madah pānāt skhaladangavacogatıh**
> **nıdrā hāso 'tra rudıtam jyesthamadhyādhamādıṣu.**

'Intoxication (*mada*) is excess of joy caused by drink [It manifests itself in] unsteady limbs, voice and gait, [and in] sleeping, hilarity, and blubbering in the case of better, middling, and baser persons [respectively]'

Com Ex Māgha 10 13 = Śārng 3652

Notes ‖ Bh 7, prose and v 37–45, SD 174, AP 338 23 b, Sarasv 5 209 (ed B 5 153), Hem Kāvyān 2, p 88, Rasatar 5, p 51, Pratāpar 4 24, Kāvyapradīpa 4, p 100, Rasagang p 82–83, Sāhıtyasāra 4. 143 Cf Regnaud, p 331

27 (P 22 b, H 20 c)

> **suptam nidrodbhavam tatra śvāsocchvāsakriyā param.**

'Dreaming (*supta*) is [a state] originating in sleep, in it the action of heaving sighs and drawing sighs is the chief thing'

Com Ex Subhāsıtāvalı 1840 = Śārng 3922 [stanza by a poet named Kamalāyudha]

Notes In Rasatar this is designated as *susupta* Pratāpar has the form *supti* In some of the other treatises it is called *svapna*

‖ Bh 7, prose and v 74, SD 179, Sarasv 5 246 (ed B 5 163[k]), Hem Kāvyān 2, p 90, Rasatar 5, p 54, Pratāpar 4 42, Kāvyapradīpa 4, p 103, Rasagang p 86–87, Sāhıtyasāra 4 161 Cf Regnaud, p 340–341

28 (P 23, H 21 a, b)

> **manahsammīlanam nıdrā cintālasyaklamādibhıh**
> **tatra jrmbhāṅgabhangākṣımīlanotsvapnatādayah**

'Sleeping (*nidrā*) is cessation of the activity of the mind, induced by anxiety, indolence, fatigue, and the like, in it [may be observed] yawning, stretching the limbs, closing the eyes, starting up out of sleep, and so on'

Com Ex Subhāsıtāvalı 1280 = Śārng 3468, Māgha 11 4

Notes °*otsvapnatādayah* H, V, P, °*occhvasanādayah* Hall p 39 I follow Hall's text, though his variant deserves consideration

‖ Bh 7, prose and v 70, 71, SD 185, Sarasv 5 244 (ed B 5 162), Hem Kāvyān 2, p 89, Rasatar 5, p 53, Pratāpar 4 40, Kāvyapradīpa 4, p 103, Rasagang p 85, Sāhıtyasāra 4 159 Cf Regnaud, p 339–340

29 (P 24a, H 21c)

vıbodhah parınāmādes tatra jrmbhāksımardane.

'Awakenıng (*vıbodha*) results from the comıng to an end [of sleep] and the lıke, and ıs accompanıed by yawnıng and rubbıng the eyes'

Com Ex Māgha 11 13

Notes In Sarasv and ın Hem Kāvyān thıs Transıtory State ıs called *prabodha*

‖ Bh 7, prose and v 75, SD 178, AP 338 32a, Sarasv 5 248 (ed B 5 163), Hem Kāvyān 2, p 92, Rasatar 5, p 54, Pratāpar 4 43, Kāvyapradīpa 4, p 103, Rasagang p 87–88, Sāhıtyasāra 4 162 Cf Regnaud, p 341

30 (P 24b, c, H 22)

durācārādıbhir vrīdā dhārstyābhāvas tam unnayet sācīkrtāngāvaranavaıvarnyādhomukhādıbhıḥ.

'Shame (*vrīdā*) ıs lack of boldness ın consequence of mısconduct and so forth One should ınfer ıt from [a person's] keepıng the body averted, from concealment, change of color, lowerıng of the head, and the lıke'

Com Ex Amaru 36 = Spr 3869

Notes ‖ Bh 7, prose and v 57, 58, SD 194, AP 338 27a, Sarasv 5 203 (ed B 5 152[k]), Hem Kāvyān 2, p 88, Rasatar 5, p 52, Pratāpar 4 32, Kāvyapradīpa 4, p 102, Rasagang p 78–79, Sāhıtyasāra 4 151 Cf Regnaud, p 335

31 (P 25, H 23)

āveśo grahaduḥkhādyair apasmāro yathāvidhıh bhūpātakampaprasvedalālāphenodgamādayah

'Epılepsy (*apasmāra*) ıs madness, properly speakıng, brought on by the ınfluence of planets, by mısfortune, or by

some such cause, [and resulting in] falling to the ground, trembling, sweating, drooling, frothing at the mouth, and the like'

Com Ex Māgha 3 72

Notes ‖ Bh 7, prose and v 72, 73, SD 180, AP 338 31 a, Hem Kāvyān 2, p 95, Rasatar 5, p 53, Pratāpar 4 41, Kāvyapradīpa 4, p 103, n 3, Rasagang p 96, Sāhityasāra 4 160 Cf Regnaud, p 340

32 (P 26; H 24)

moho vicittatā bhītiduhkhāveśānucintanaih
tatrājñānabhramāghātaghūrnanādarśanādayah.

'D i s t r a c t i o n (*moha*) is perplexity [caused] by fear, misfortune, madness, or recollection, in it [there arise] unconsciousness, dizziness, striking, staggering, inability to see, and the like'

Com Ex Kumārasambhava 3 73, Uttararāma 1 35, p 33 [differs in the last line from the printed texts, quoted also at DR 4 76]

Notes ‖ Bh 7, prose and v 51, 52, SD 177, AP 338 25 b, Sarasv 5 207 (ed B 5 153[k]), Hem Kāvyān 2, p 94, Rasatar 5, p 52, Pratāpar 4 29, Kāvyapradīpa 4, p 101, Rasagang p 79, Sāhityasāra 4 148 Cf Regnaud, p 333

33 (P 27 a, H 25 a)

bhrānticchedopadeśābhyām śāstrādes tattvadhīr matiḥ

'A s s u r a n c e (*mati*) is understanding of the true state of things, gained from didactic treatises and other sources, [and characterized] by removal of doubt and giving of advice'

Com Ex Kirātārjunīya 2 30 = Spr 6970, Spr 3331

Notes *bhrānti°* H, V, *bhānti* (misprint) P — SD and Sāhityasāra define *mati* as *arthanirdhārana*

‖ Bh 7, prose and v 80, SD 191, AP 338 26 b, Sarasv 5 195 (ed B 5 150[k]), Hem Kāvyān 2, p 87, Rasatar 5, p 54, Pratāpar 4 47, Kāvyapradīpa 4, p 104, Rasagang p 85, Sāhityasāra 4 166 Cf Regnaud, p 343

34 (P. 27 b, H 25 b)

ālasyam śramagarbhāder jādyam jrmbhāsitādimat.

'Indolence (*ālasya*) is inactivity [arising] from weariness, pregnancy, and so on, and accompanied by yawning, remaining seated, and the like'

COM Ex *calati kath°*, stanza by Dhanika

NOTES *°garbhādejahmya°* H, V, P, *°garbhāder jādyam* restored by me, in place of the unintelligible reading of the other editions (cf SD 183)

‖Bh 7, prose and v 47, SD 183, AP 338 24b, Sarasv 5 242 (ed B 5 162[k]), Hem Kāvyān 2, p 91, Rasatar 5, p 52, Pratāpar 4 26, Kāvyapradīpa 4, p 101, Rasagang p 94-95, Sāhityasāra 4 145 Cf Regnaud, p 332

35 (P 28, H 26)

**āvegah sambhramo 'sminn abhisarajanite
śastranāgābhiyogo
vātāt pāmsūpadigdhas tvaritapadagatir
varsaje pinditāngah
utpātāt srastatā 'ngesv ahitahitakrte
śokaharsānubhāvā
vahner dhūmākulāsyah karijam anu bhaya-
stambhakampāpasārāh.**

'Agitation (*āvega*) is confusion [of mind] When it arises from an attack, one prepares weapons and elephants, [when caused] by violent wind, one quickens one's pace, being overwhelmed with dust, when it is brought on by rain, one draws the limbs together, [when it is induced] by some startling occurrence, one relaxes the limbs, when caused by desirable or undesirable matters, the Consequent is joy or grief; in case of fire, one's mouth is filled with smoke, when due to an elephant, [it is shown by] fear, paralysis, trembling, and attempts to escape'

COM Ex *āgacchāgaccha saj°*, stanza by Dhanika, ***tanutrānam tanu°*** [unidentified stanza], ***prārabdhām taru°*** [unidentified stanza], ***vātāhatam vas°*** [unidentified quotation] (Agitation caused by violent wind); ***deve varṣaty aśana°*** [unidentified stanza] (Agitation caused by rain), ***paulastyapīna°*** [unidentified stanza] (Agitation caused by a startling occur-

rence), two passages from the Udāttarāghava of Māyurāja [a drama apparently not extant] (Agitation caused by desirable and undesirable matters), Mahāvīra 1 55, p 39 (same), Amaru 2 = Spr 2018 [quoted also at SD 601 and Kāvyapradīpa 7, p 321] (Agitation caused by fire), Ratn 4 16, p 100 (same), Raghuvamsa 5 49 (Agitation caused by an elephant)

NOTES °nāgābhiyogo H, V, P, °māyābhiyogau Hall p 39 — In AP this Transitory State is called āveśa — Meter sragdharā

‖ Bh 7, prose and v 62-64, SD 171, AP 338 28a, Sarasv 5 234 (ed B 5 160[k]), Hem Kāvyān 2, p 96, Rasatar 5, p 53, Pratāpar 4 35, Kāvyapradīpa 4, p 102, Rasagang p 93, Sāhityasāra 4 154 Cf Regnaud, p 336-337

36 (P 29a, H 27a)

tarko vicārah samdehād bhrūśirongulinartakah.

'Deliberation (*tarka*) is consideration caused by uncertainty, it causes one to move his brows, head, or finger.'

COM Ex *kim lobhena vil°* [unidentified stanza, quoted also at Kāvyapradīpa 7, p 235], *kah samucitā°* [unidentified stanza]

NOTES In most of the treatises this is called *vitarka* SD follows DR, however, in using the designation *tarka*

‖ Bh 7, prose and v 90, SD 202, AP 338 33b, Sarasv 5 187 (ed B 5 148[k]), Hem Kāvyān 2, p 97, Rasatar 5, p 54, Pratāpar 4. 52, Kāvyapradīpa 4, p 105, Rasagang p 91, Sāhityasāra 4. 171 Cf Regnaud, p 345

37 (P. 29b, H 27b)

lajjādyair vikriyāguptāv avahitthā 'ngavikriyā.

'Dissimulation (*avahitthā*) is an alteration of the body, springing from shame and the like [and expressed] in concealment of that alteration'

COM Ex Kumārasambhava 6 84

NOTES ‖ Bh 7, prose and v 78, SD 186, AP 338 32b, Sarasv 5 205 (ed B 5 152); Hem Kāvyān 2, p 90, Rasatar 5, p 54, Pratāpar 4 45, Kāvyapradīpa 4, p 103, Rasagang p 89, Sāhityasāra 4 164 Cf Regnaud, p 342

38 (P 29c, H 27c)

vyādhayah samnıpātādyās tesām anyatra vıstarah.

'S ı c k n e s s e s (*vyādhı*) are physıcal derangement and the lıke Detaıled treatment of these [must be looked for] elsewhere'

Com Ex Amaru 78

Notes ‖ Bh 7, prose and v 81, SD 192, AP 338 33 b, Hem Kāvyān 2, p 89, Rasatar 5, p 54, Pratāpar 4 48, Kāvyapradīpa 4, p 104, Rasagang p 85–86, Sāhıtyasāra 4 167 Cf Regnaud, p 343

39 (P 30, H 28)

apreksākāritonmādah samnıpātagrahādıbhih
asminn avasthā rudıtagītahāsāsıtādayah.

'I n s a n ı t y (*unmāda*) ıs actıng wıthout forethought [brought on] by physıcal derangement, planetary ınfluence, and the lıke, in ıt [there arıse] these condıtıons weepıng, sıngıng, laughıng, remaınıng seated, and so on'

Com Ex Vıkramorvaśī 4, p 91 [the stanza ıs quoted also at Kāvyapradīpa 7, p 217]

Notes *avasthā* H, V, P, *asthāna*° Hall p 39 — The term *graha* ıs an ınterestıng ındıcatıon of the prevalent belıef ın astrology Cf 4 31
‖ Bh 7, prose and v 82, 83, SD 188, AP 338 34 a, Sarasv 5 232 (ed B 5 159), Hem Kāvyān 2, p 94, Rasatar 5, p 54, Pratāpar 4 49, Kāvyapradīpa 4, p 104, Rasagang p 90, Sāhıtyasāra 4 168 Cf Regnaud, p 343–344

40 (P 31, H 29)

prārabdhakāryāsıddhyāder visādah sattvasamksayah
nıḥśvāsocchvāsahṛttāpasahāyānvesanādıkrt.

'D e s p a ı r (*vısāda*) ıs loss of courage [occasıoned] by lack of success ın some undertakıng or by somethıng else of that kınd, [ın it there occur] heavıng of sighs, drawıng of sighs, pangs of heart, seekıng for aıd, and so on'

Com Ex. Mahāvīra 1, p 28–29

Notes ‖ Bh 7, prose and v 67, 68, SD 197, AP 338 30 a, Sarasv 5 219 (ed B. 5 156*), Hem Kāvyān 2, p 88, Rasatar 5, p 53, Pratāpar

4 38, Kāvyapradīpa 4, p 102–103, Rasagang p 92, Sāhıtyasāra 4 157 Cf Regnaud, p 338–339

41 (P 32, H 30)

kālāksamatvam autsukyam ramyecchāratısambhramaıh
tatrocchvāsatvarāśvāsahrttāpasvedavıbhramāh

'Impatıence (*autsukya*) ıs ıntolerance of the lapse of tıme, owıng to desıre for somethıng pleasurable, to lack of the pleasures of love, or to confusıon, ın ıt [there occur] drawıng of sıghs, hastıness, heavıng of sıghs, pangs of heart, sweatıng, and confusıon'

Com Ex Kumārasambhava 7 22, 6 95

Notes °*tvarāśvāsa*° Hall p 39, °*tvanıhśvāsa*° H, V, P I have rejected the readıng of the prevıous edıtıons ın favor of the varıant recorded by Hall, whıch ıs clearly preferable The suffix *-tva* ın *ucchvāsatvanıhśvāsa-* ıs awkward and unusual, even for a verse-filler, and seems to me an ındıcatıon of some corruptıon The readıng adopted (*ucchvāsatvarā-śvāsa-*) ıs found ın the quotatıon of thıs sectıon ın the Kāvyapradīpa (4, p 103) and ıs supported also by the statements of SD, Hem Kāvyān, and Rasagang, whıch ınclude *tvarā* among the effects of *autsukya* (see the references below) The use of the sımple word *śvāsa* for *nıhśvāsa* ıs found also at DR 4 27 and can doubtless be paralleled elsewhere

‖ Bh 7, prose and v 69, SD 187, AP 338 30b, Hem Kāvyān 2, p 90, Rasatar 5, p 53, Pratāpar 4 39, Kāvyapradīpa 4, p 103, Rasagang p 92–93, Sāhıtyasāra 4 158 Cf Regnaud, p 339

42 (P 33, H 31).

mātsaryadvesarāgādeś cāpalam tv anavasthıtıh
tatra bhartsanapārusyasvacchandācaranādayah.

'Inconstancy (*cāpala*) ıs fickleness [arısıng] from jealousy, hatred, passıon, and the lıke, ın ıt [there occur] threats, harsh words, wılfulness (*svacchandācarana*), and so on.'

Com Ex Subhāsıtāvalı 735 = Spr 378, stanza by the poetess Vıkatanıtambā [quoted also at SD 199], *vınıkaṣana*° [unıdentıfied stanza], *prastutam eva tāv*° [unıdentıfied quotatıon] 'Other specıal varıetıes of mental processes are not separately mentıoned because they occur according to the character of the Determınants and Consequents of these very

[Transitory States just defined]' [This statement of Dhanika is misinterpreted by Regnaud (p 328), who sees in it an explanation of the omission of detailed definitions of the Transitory States in certain of the other rhetorical treatises]

NOTES || Bh 7, prose and v 59, SD 199, AP 338 27 b, Sarasv 5 193 (ed B 5 149), Hem Kāvyān 2, p 91, Rasatar 5, p 53, Pratāpar 4 33, Kāvyapradīpa 4, p 102, Rasagang p 96–97, Sāhityasāra 4 152 Cf Regnaud, p 328, 335

THE PERMANENT STATES

43 (P 34, H 32)

viruddhair aviruddhair vā bhāvair vicchidyate na yah
ātmabhāvam nayaty anyān sa sthāyī lavanākarah.

'A Permanent State (*sthāyin,* sc *bhāva*), the source of delight, is one which is not interfered with by [other] States, whether consistent [with it] or inconsistent, but which brings the others into harmony with itself'

COM Ex Brhatkathā [cf Lacôte, *Essai sur Gunādhya et la Brhatkathā,* Paris, 1908, p 17, 83], Mālatīm 5, p 126–127 [quoted also at DR 4 24], *annahunā°* [an Apabhramśa stanza, cf Pischel, *Hemacandra's Grammatik der Prākritsprachen,* I viii, Halle, 1877], Dhvanyāloka 3 24, com, p 173, Bhartrhari, Śrngāraś 13 = Spr 4811, *iyam sā lolā°* [unidentified stanza], Mālatīm 5 18, p 132 = Śārng 4076, *ekam dhyānanimīl°* [unidentified stanza, quoted also at SD 601], Subhāsitāvali 1916 = Śārng 3596 [stanza by Candraka], Dhvanyāloka 2 25, com, p 96

NOTES || Bh 7, prose before v 8, SD 205, Sarasv 5 19, Rasatar 1, p 44, Alamkāraśekhara 20 32, Kāvyapradīpa 4, p 73–74, Rasagang p. 30–31 Cf Regnaud, p 319–320

44 (P 35; H 33)

ratyutsāhajugupsāḥ krodho hāsah smayo bhayam śokaḥ
śamam api ke cit prāhuh puṣtir nātyesu naitasya.

'[The Permanent States are] Love (*rati*), Energy (*utsāha*), Disgust (*jugupsā*), Anger (*krodha*), Mirth (*hāsa*), Astonishment (*smaya* = *vismaya*), Fear (*bhaya*), and Sorrow (*śoka*). Some [authorities] add Tranquillity (*śama*), [but] there is no development of it in the drama.'

COM [For an abstract of the com on this section see Regnaud, p 313 In its discussion the com quotes] Rudr Kāvyāl 12 4

NOTES On *śama* see 4 53 This is called *nirveda* in some of the rhetorical treatises Dhanamjaya's use of the term *śama* may be due to a desire to avoid confusion with the *nirveda* defined at 4 10—Meter āryā

‖ Bh 6 17, 7 8–26, SD 206, Rudr Śrng 1 10, AP 338 13–15, Sarasv 5 14, Kāvyaprakāśa 30, Hem Kāvyān 2, p 83, Vāgbhatāl 5 4, Vāgbh Kāvyān 5, p 53, Rasatar 7, p 59–61, Pratāpar 4 1, p 221, Alamkārasekhara 20 31, Kāvyapradīpa 4 7, Rasagang p 29, 30, Sāhityasāra 4 49, 56, 57, Sāhityakaumudī 4 7, Bhāsābhūsana 38 Cf Regnaud, p 313, 320

45 (P 36, H 34)

nirvedādiratād rūpyād asthāyī svadate katham
vairasyāyaiva tatposas tenāstau sthāyino matāh.

'How can an impermanent State (*asthāyin,* sc *bhāva*) produce pleasure from a representation devoted to [the thirty-three Transitory States] beginning with Discouragement (*nirveda*)? The development of that [impermanent State would tend] to absence of Sentiment, therefore there are declared [to be] eight Permanent States'

COM 'Impermanence [arises] from lack of unification of the consistent and inconsistent [features] of [the thirty-three Transitory States] beginning with *nirveda*' [In the course of its discussion the com quotes] Kumārasambhava 3 68, Hāla 175 [quoted also at Kāvyapradīpa 5, p 194], Dhvanyāloka 2 30, com, p 110 [tr Jacobi (2 31), ZDMG 56 (1902), p. 769, cf Jacob, JRAS 1897, p 290]= Subhāsitāvali 2031, *apratisthам avisrān°* [unidentified stanza], *yatrārthah śab°*, *pradhāne 'nyatra vāk°* [unidentified stanzas]; *upodharāgena* [possibly the first word of the stanza found at Skm 1 412 (ZDMG 36 367) = Spr 1311]

NOTES This section is intended to emphasize the fact that one of the Permanent States must be present in a drama as a unifying factor and as a fundamental prerequisite for the production of *rasa*—The term *nirveda* in the first line must not be confused with the word *nirveda* used in some treatises as an equivalent of *śama*, see the notes on the preceding section

46 (P. 37, H 35)

vācyā prakaranādibhyo buddhisthā vā yathā kriyā
vākyārthah kārakair yuktā sthāyī bhāvas tathetaraiḥ.

'Just as a verb — whether to be spoken or whether [merely] present in the mind, according to the matters under discussion — when combined with nouns relating to it (*kāraka*), is the essence of a sentence, so a Permanent State (*sthāyin bhāva*), [when combined] with the other [States, is the essence of a play]'

COM [In the course of its discussion the com quotes] seven stanzas from Dhanika's Kāvyanirnaya, Bh 6 34

NOTES The predominant position of the Permanent State and its importance in a drama or other literary work—indirectly pointed out in the preceding section—is here explained by a comparison with the function of the verb in a sentence (cf Regnaud, p 270) The same idea is vividly expressed in the following lines of the Bhāratīyanātyaśāstra (7 8), which are quoted by Keśavamiśra in the Alamkāraśekhara (20, p 76)

yathā narānām nrpatih śisyānām ca yathā guruh
evam hi sarvabhāvānām bhāvah sthāyī mahān iha

47 (P 38, 39, H 36, 37)

rasah sa eva svādyatvād rasikasyaiva vartanāt
nānukāryasya vrttatvāt kāvyasyātatparatvatah
drastuh pratītir vrīdersyārāgadvesaprasangatah
laukikasya svaramanīsamyuktasyeva darśanāt.

'This very [Permanent State becomes] Sentiment (*rasa*) from the spectator's (*rasika*) own capacity for being pleased and his attitude, not from the character of [the Hero] to be imitated nor from the work's aiming at [the production of Sentiment] The impression of the spectator with reference to shame, jealousy, passion, and hatred [is just what it would be] from seeing one in everyday life united with his beloved (*ramanī*)'

NOTES For a statement of the views of some of the older Hindu rhetoricians regarding the production and perception of *rasa* see Kāvyaprakāśa 27-28 (cf Regnaud, p 271-273) — On the term *rasika* see DR 4 1, com

48 (P 40; H 38)

dhīrodāttādyavasthānām Rāmādih pratipādakah
vibhāvayati ratyādīn svadante rasikasya te.

'[The Hero], like Rāma and others, illustrating [one of] the kinds [known as] self-controlled and exalted (*dhīrodātta*), and so on, displays [the Permanent States], Love (*rati*) and the like, and these give pleasure to the spectator (*rasika*)'

NOTES On the term *rasika* see DR 4 1, com

49 (P 41a, H 39a)

tā eva ca parityaktaviśesā rasahetavah

'The Heroines, on the other hand, are productive of Sentiment without regard to their personal characteristics'

50 (P 41b, 42a; H 39b, c)

krīdatām mrnmayair yadvad bālānām dviradādibhih
svotsāhah svadate tadvac chrotṝnām Arjunādibhih.

'Their own [imaginative] effort [is what] causes pleasure to the auditors through [the enactment of the parts of] Arjuna and other [characters], just as [their own imaginative effort causes pleasure] to children playing with clay elephants and the like'

COM [In the course of its discussion the com quotes] Bh 6 15 [cf Kāvyaprakāśa 29]

NOTES Cf Regnaud, p 270

51 (P. 42b, H 40a)

kāvyārthabhāvanāsvādo nartakasya na vāryate.

'Pleasure (*āsvāda*) on the part of an actor, through his realizing the meaning of the work [he is presenting], is not precluded

NOTES || SD 50

FOURFOLD CHARACTER OF THE SENTIMENTS

52 (P 43–45a, H 40b–42).

svādah kāvyārthasambhedād ātmānandasamudbhavaḥ
vikāsavistaraksobhaviksepaih sa caturvidhah
śrngāravīrabībhatsaraudresu manasah kramāt

hāsyādbhutabhayotkarsakarunānām ta eva hi
atas tajjanyatā tesām ata evāvadhāranam.

'Charm (*svāda*) is the arising of delight to one's self from contact with the theme of a work It is of four kinds cheerfulness, exaltation, agitation, and perturbation of mind, in the Erotic (*śṛngāra*), Heroic (*vīra*), Odious (*bībhatsa*), and Furious (*raudra*) Sentiments respectively [And] these same [kinds of Charm are produced in the case] of the Comic (*hāsya*), Marvelous (*adbhuta*), Terrible (*bhayotkarsa*=*bhayānaka*), and Pathetic (*karuna*) Sentiments For this reason these [four Sentiments just mentioned] arise from those [mentioned above], for this very reason [there is possible] a precise determination (*avadhārana*) [of the number of Sentiments (?)]'

Com [In the course of its discussion the com quotes] Bh 6 39, 40 a

Notes *vikāsa*° Dhanika's com on this section, *vikāśa*° H, V, P In the meaning in which it is used here the word is clearly a derivative of the root *kas* The form given in the commentary is therefore the natural and correct one, and I have accordingly adopted it in place of the erroneous *vikāśa*—In this passage *vikṣepa* is alleged to have the meaning 'compassion' (BR s v, 9 'Mitleid'), but as I know of no other occurrence of the word in this signification, I have not felt justified in adopting that rendering here—The compound *bhayotkarṣa* is here used, because of metrical requirements, as a substitute for the regular term *bhayānaka* A similar substitution occurs in the following section, see the notes there

Most of the rhetorical treatises name the eight (or nine) Sentiments, in a special section, before proceeding to define them individually In DR this enumeration is dispensed with, probably because the mention of the Sentiments in this section is thought sufficient—The Sentiments are enumerated in the following passages (note especially Rudr Kāvyāl and Sarasv, which recognize more than the usual eight or nine) Bh 6 15, SD 209, Rudr Śrng 1 9, Rudr Kāvyāl 12 3, Sarasv 5 251 a, b (ed B 5 165), Kāvyaprakāśa 29, Hem Kāvyān 2, p 67, Vāgbhaṭāl 5 3; Vāgbh Kāvyān 5, p 53, Pratāpar 4 1, p 221, Alamkāraśekhara 20 1, Kāvyapradīpa 4 6, Rasagang p 29, Rasaratn 5, Sāhityasāra 4 47, Sāhityakaumudī 4 6, Bhāsābhūsana 37

‖ Bh 6 39-41, Rudr Śrng 3 36, AP 338 7 b-9 a Cf Regnaud, p 271

53 (P. 45 b, H 43 a).

śamaprakarso nirvācyo muditādes tadātmatā

'The Quietistic Sentiment (*śamaprakarsa* = *śānta-rasa*), [which arises] from happiness and the like, is to be defined as a state having that [i e happiness] as its essential nature'

Com *na yatra duh°* [metrical definition of *śānta-rasa*, quoted without indication of source]

Notes The compound *śama-prakarsa* is here used merely as an equivalent for *śānta-rasa*, which is the term regularly employed, cf the use of *bhayotkarsa* for *bhayānaka* in the preceding section (4 52) —This brief definition is the only mention of the Quietistic Sentiment (*śānta-rasa*) in the present work As stated in DR 4 44 b, the Permanent State *śama*, upon which it is based, does not figure prominently in dramatic literature, and our author consequently excludes both *śama* and *śānta* from detailed consideration

‖ SD 238, Rudr Śrng 3 31, 33, Rudr Kāvyāl 15 15, 16, Kāvyaprakāśa 35, Hem Kāvyān 2, p 80, Vāgbhatāl 5 32, Vāgbh Kāvyān 5, p 57, Rasatar 7, p 61, Candrāloka 6 13, Alamkārasekhara 20 27, 28, Kāvyapradīpa 4 12 a, Rasagang p 33, Rasaratn 99, Sāhityasāra 4 128, Sāhityakaumudī 4 12 a Cf Regnaud, p 313, 315

Sentiment Defined

54 (P 46, 47 a, H 43 b, c, 44 a)

padārthair indunirvedaromāñcādisvarūpakaih
kāvyād vibhāvasamcāryanubhāvaprakhyatām gataiḥ
bhāvitah svadate sthāyī rasah sa parikīrtitah.

'Sentiment (*rasa*) is declared to be the giving of pleasure by a Permanent State (*sthāyin*, sc *bhāva*) which is produced from a poem through the elements that consist of moonlight [and the like], Discouragement [and the like], Horripilation and the like, and that find expression as Determinants, Transitory States (*samcārin* = *vyabhicārin*), and Consequents'

Notes See also DR 4 1 —For a brief summary of the *rasa*-theory consult Zachariae, ZDMG 56 (1902), p 394–396, see also Grierson, *The Satsaiya of Bihārī*, Calcutta, 1896, p 43–48, where the material is conveniently tabulated

‖ Bh 6, prose after v 31; SD 33 (SD tr 32), Kāvyaprakāśa 27, 28, Hem Kāvyān 2, p 56, Vāgbhatāl 5 2, Vāgbh Kāvyān 5, p 53, Rasatar 6, p 56; Candrāloka 6 3, Pratāpar 4 1, p 219, Alamkāraśekhara 20, p 69, Kāvyapradīpa 4 4, 5, Rasagang p 21–22, Rasaratn 3, Sāhityasāra 4 58 a, Sāhityakaumudī 4 4, 5 Cf Regnaud, p 267–269

55 (P. 47 b, H 44 b)

laksanaıkyam vıbhāvaıkyād abhedād rasabhāvayoh.

'The same definıtıon [wıll here serve] both for the Sentıments and for the States, because they are not dıstınct, havıng ıdentıcal Determınants'

The Erotic Sentiment

56 (P 48, H. 45)

ramyadeśakalākālavesabhogādisevanaih
pramodātmā ratıh saıva yūnor anyonyaraktayoh
prahrsyamānā śrngāro madhurāngavıcestıtaıh

'Love (*ratı*) ıs essentıally delıght [manıfested] ın fondness for lovely places, arts, occasıons, garments, pleasures, and the lıke That [feelıng] on the part of two young persons mutually enamored, [whıch ıs] gladsome [and manıfested] by tender gestures, [constıtutes] the Erotıc Sentıment (*śrngāra*)'

COM Ex Uttararāma 1 26, p 26 (place as a Determınant), *hastaır antarnıhıta°* [unıdentıfied stanza] (an art as a Determınant), Nāgān 1 14, p 10 [see Boyd's translatıon, London, 1872, p 12, note] (an art as a Determınant), Kumārasambhava 3 26, 36 (occasıon as a Determınant), Kumārasambhava 3 53 (dress as a Determınant), *caksur luptamasī°* [unıdentıfied stanza] (pleasure as a Determınant), Mālatīm 1 39, p 46 [quoted also at Kāvyapradīpa 7, p 277] (Love essentıally delıght), Mālav 2 3, p 27 = Spr 2823 (youth as a Determınant), Mālatīm 1 18, p 17 [quoted also at Kāvyapradīpa 4, p 148] (two young persons as Determınants), Mālatīm 1 32, p 35 [quoted also at DR 1 46] (mutual passıon), Mālatīm 1 30, p 32 (tender gestures)

NOTES Wıth regard to the varıetıes of the Erotıc Sentıment and theır subdıvısıons see the notes on 4 58 and 4 65

‖ Bh 6, prose after v 45, SD 210 a–d, Rudr Kāvyāl 12 5, AP 341 7 a, Hem Kāvyān 2, p 68, Vāgbhatāl 5 5 a, Vāgbh. Kāvyān 5, p 53, Rasatar 6, p 57, Rasamañjarī, p 233, Candrāloka 6 4, 5, Kāvyapradīpa 4, p 87, Rasagang p 33, Rasaratn 6 a, Sāhıtyasāra 4 68, 69 a Cf. Schmıdt, p 96–120 (2d ed, p 83–99), Regnaud, p 301–302

57 (P 49; H 46).

ye sattvajāh sthāyina eva cāstau
trimśat trayo ye vyabhıcārinaś ca

ekonapañcāśad amī hı bhāvā
yuktyā nibaddhāh parıposayanti
ālasyam augryam maranam jugupsā
tasyāśrayādvaıtavıruddham ıstam.

'The [eıght] Involuntary States and the eıght Permanent States and the thırty-three Transıtory States—these forty-nıne States, skılfully employed, cause ıt [ı e the Erotıc Sentıment] to develop; Indolence (*ālasya*), Cruelty (*augrya*=*ugratā*), Death (*marana*), and Dısgust (*jugupsā*), are each declared [to be] prohıbıted because of the unıtary basıs of ıt [ı e of the Erotıc Sentıment]'

NOTES All the States here referred to are found ın connectıon wıth the Erotıc Sentıment ın one or another of the varıous forms descrıbed ın the followıng sectıons Thıs ıs explaıned ın greater detaıl at Rasatar 5, p 55—Meter ındravajrā (6 lınes)

|| Bh 6, prose after v 45, SD 210 e-h, Rudr Śrng 3 42, 43, AP 341 7 b, 8, Hem Kāvyān 2, p 68, Vāgbh Kāvyān 5, p 53; Rasatar 5, p 55; Candrāloka 6 4, 5, Pratāpar 4 53, p 261, Rasagang p 33

VARIETIES OF THE EROTIC SENTIMENT

58 (P 50 a; H 47 a)

ayogo vıprayogaś ca sambhogaś cetı sa tridhā

'[The Erotıc Sentıment] ıs of three kınds Prıvatıon (*ayoga*), Separatıon (*vıprayoga*), and Unıon (*sambhoga*)'

NOTES All of the treatıses to whıch reference ıs made ın the followıng paragraph dıstınguısh two varıetıes of the Erotıc Sentıment These are named, ın all but two cases, *vıpralambha* and *sambhoga* (Vāgbhatāl has *vıprayoga* for the former, Rasagang and Vāgbhatāl have *samyoga* for the latter) DR, on the other hand, recognızes three varıetıes, *ayoga* (4 59), *vıprayoga* (4 65), and *sambhoga* (4. 76), the first two of whıch together correspond to the *vıpralambha* of the other treatıses

|| Bh 6, prose after v 45, SD 211, Dhvanyāloka, 2 13, com, p 83 (tr Jacobı, ZDMG 56, p 607), Rudr Śrng 1 21, Rudr Kāvyāl 12 5, 6, AP 341 4 a, Sarasv 5 10 a, Kāvyaprakāśa 29, com, p 117, Hem Kāvyān 2, p 68, Vāgbhaṭāl 5 5 b, Vāgbh Kāvyān. 5, p 53, Rasatar 6, p 57, Rasamañjarī, p 233, Candrāloka 6 5 b; Pratāpar 4 79, p 277, Alamkāraśekhara 20 2 a, Kāvyapradīpa 4, p 87, Rasagang p 34, Rasaratn 6 b, Sāhıtya-

sāra 4 69 b, Sāhityakaumudī 4, p 31 Cf Regnaud, p 302, Schmidt, p 96–120 (2d ed, p 83–99)

PRIVATION AND ITS STAGES

59 (P 50 b, 51 a, H 47 b, c)

tatrāyogo 'nurāge 'pi navayor ekacittayoh
pāratantryena daivād vā viprakarsād asamgamah.

'Of these, Privation (*ayoga*) is impossibility of being united on the part of two young persons with but a single thought, because of their separation through dependence on others or by fate, even though a passion exists [between them]'

NOTES See the notes on DR 4 58 and 4 65 References to definitions of *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) are given in the notes on 4 65, below —Cf Regnaud, p 302

60 (P 51 b, 52; H 48)

daśāvasthah sa tatrādāv abhilāso 'tha cintanam
smrtir gunakathodvegapralāponmādasamjvarāh
jadatā maranam ceti duravastham yathottaram.

'It has ten stages. At first [there occurs] in it Longing (*abhilāsa*), then Anxiety (*cintana*), Recollection (*smrti*), Enumeration of [the loved one's] Merits (*gunakathā*), Distress (*udvega*), Raving (*pralāpa*), Insanity (*unmāda*), Fever (*samjvara*), Stupor (*jadatā*), and Death (*marana*), those are the unfortunate stages in due order'

NOTES Pratāpar differs from most of the works cited below in recognizing twelve stages of unrequited love instead of ten Its list of stages does not correspond closely to that given here See also Sarasv

With this enumeration of 'ten stages' it is interesting to compare the following passage from *Hamlet* (2 2 146–151), in which Polonius describes the effect of Hamlet's separation from Ophelia —

'And he, repulsed—a short tale to make—
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and by this declension

Into the madness wherein now he raves
And all we mourn for'

‖ Bh 6, prose after v 45, 22 154–156, SD 214 e, f, Rudr Śrng 2 6–8, Rudr Kāvyāl 14 4, 5, Sarasv 5 99, 100, Vāgbh Kāvyān 5, p 64, Rasatar 5, p 55, Rasamañjarī, p 236, Pratāpar 4 69, p 271, Rasaratn 85–87 a, Bhāsābhūsana 33–36, Kāmasūtra, p 256, Kandarpacūdāmani, Anangaranga, and Smaradīpikā, cited by Schmidt, p 125, Ratirahasya 1 37, 38 (ZDMG 57, p 714), com on Hāla, quoting from a 'Kāmasāstra' (Weber, *Über das Saptaçatakam des Hāla,* Leipzig, 1870, stanza 185, p 134–135), Śukasaptati, text simpl 4 (ed Schmidt, Leipzig, 1893, p 16, l 4–5, tr Schmidt, Kiel, 1894, p 9, foot), Vetālapañcavimśatikā 16 (ed Uhle, Leipzig, 1881, p 45, l 7–15), Dinālāpanikā-sukasaptati 16 55 (ZDMG 45, p 655, tr p 677, top), Halāyudha's Purānasarvasva, cited by Zachariae, BB 4 (1878), p 373–374, Haihayendracarita 2 29–100 (ed Schtscherbatskoi, St Petersburg, 1900 [*Mémoires de l'académie impériale des sciences,* 8 série, classe hist-philol, vol 4, pt 9], p 25–36, tr p 86–97), Agadadatta 42–45 a (Jacobi, *Ausgewahlte Erzahlungen in Māhārāshtrī,* Leipzig, 1886, p 71, l 1–7, tr Meyer, London, 1909, p 243) Cf Schmidt, p 124–132 (2d ed, p 101–107), Regnaud, p 304, Zachariae, BB 4 (1878), p 373, Weber, *Indische Studien* 15 (1878), p 338, note 4, Pischel, *Rudrata's Çrngāratilaka,* Kiel, 1886, p 101 (note on 2 6), Hall, p 34, note, Pavolini, 'Kālidāsa e gli erotologi indiani,' *Studi italiani di filologia indo-iranica* 1 (1897), app 1, p 14–16 ☛ See p 150

61 (P 53, 54, H 49, 50)

abhilāṣah sprhā tatra kānte sarvāngasundare
drste śrute vā tatrāpi vismayānandasādhvasāḥ
sāksāt pratikrtisvapnacchāyāmāyāsu darśanam
śrutir vyājāt sakhīgītamāgadhādigunastuteh.

'Of these [ten stages] Longing (*abhilāsa*) is a yearning when one has seen or heard of a beloved fair in every limb, in this [there occur] also surprise, joy, and perturbation The seeing [may be] in person, in a picture, in a dream, by a shadow, or by magic, the hearing [may be] through some stratagem or through praise of [the loved one's] good qualities by a female friend, or in a song, or by a professional bard, or the like.'

Com Ex Śakuntalā 1 19, p 33 = Spr 745 (Longing), *stanāv ālokya tanv°* [unidentified stanza] (surprise), Viddhaśālabhañjikā 1 31 [with the lines transposed] (joy), Kumārasambhava 5 85 = Spr 2470 (perturbation) Kumārasambhava 8 2 [quoted also at DR 2 26] (perturbation)

NOTES *kānte* H, V, P, *kāmye* Hall p 39—Pratāpar (4 80) uses the term *abhilāsa* as designation for one of the four kinds of *vipralambha* enumerated in that work

ǁ Bh 22 157, 158, SD 214 c, d, g, Rudr Śrng 1 92, 2 9, 10, Rudr Kāvyāl 12 31, Rasamañjarī, p 236, 245 Cf Schmidt, p 276–278 (2d ed, p 201–203)

62 (P 55 a, H 51 a).

sānubhāvavibhāvās tu cintādyāh pūrvadarśitāh

'Anxiety (*cintā*) and the other [stages], together with their Consequents and Determinants, have been previously explained'

63 (P 55 b, 56 a; H 51 b, c)

daśāvasthatvam ācāryaih prāyo vrttyā nidarśitam
mahākaviprabandhesu drśyate tadanantatā

'The fact that there are ten stages [of Privation] is generally pointed out by learned teachers from actual occurrence, endless examples of it are to be seen in the works of the great poets'

NOTES °*prabandheṣu* H, V, P, *prayogeṣu* Hall p 39 —Apparently in anticipation of objections, Dhanamjaya points out, in this section and the following, the general acceptance and the reasonableness of the 'ten stages' mentioned in section 60

64 (P 56 b, 57 a; H 52)

drṣte śrute 'bhilāsāc ca kim nautsukyam prajāyate
aprāptau kim na nirvedo glānih kim nāticintanāt.

'Why should not Impatience arise from Longing, when one has seen or heard of [a beloved]? Why should not Discouragement [arise] when [the beloved] can not be gained? Why not Weakness from excessive Anxiety?'

COM. The rest—secret love, etc—must be learned from the Kāmasūtra

SEPARATION AND ITS VARIETIES

65 (P 57 b, 58 a; H 53)

viprayogas tu viśleṣo rūdhavisrambhayor dvidhā
mānapravāsabhedena māno 'pi pranayersyayoh.

'Separation (*viprayoga*) is the sundering of two persons between whom an intimacy has sprung up It is of two kinds, being divided according to [its arising from] Resentment or Absence The Resentment [arises] in [a state of] fondness or in [a state of] jealousy'

NOTES Most of the other treatises differ from DR in recognizing four varieties of *vipralambha*, usually named *abhilāsa* (*pūrvānurāga*), *māna* (*īrsyā*), *pravāsa*, and *karuna* The first of these is practically equivalent to our author's *ayoga* (see DR 4 59), *māna* and *pravāsa* are mentioned in this section, with reference to *karuna* see the notes on 4 74 A tabular conspectus of the varieties recognized in the different rhetorical works is given by Schmidt (p 120, 2d ed, p 99), it is, however, not absolutely complete and accurate

See the notes on 4 58, above —The references given in the following paragraph are to definitions of the term *vipralambha* (which corresponds to our author's *ayoga* and *viprayoga*) and to statements concerning *māna* and its two forms

Bh 6, prose after v 45, SD 212, 213, 218 a, Dhvanyāloka, 2 13, com, p 83 (tr Jacobi, ZDMG 56, p 607), Rudr Śrng 1 22 a, 24, 2 1, Rudr Kāvyāl 14 1, AP 341 5, Sarasv 5 45, 46 a, 48 b, 5 365 (ed B p 310), Kāvyaprakāśa 29, com, p 120, Hem Kāvyān 2, p 71, 72, Vāgbhatāl 5 17, 19 a; Vāgbh Kāvyān 5, p 54, Rasatar 6, p 59, Pratāpar 4 80, Alamkāraśekhara 20 10, 11, p 71, Kāvyapradīpa 4, p 88, Rasagang p 34, 35, Rasaratn 55, 57, 29 a, Sāhityakaumudī 4, p 32, 33 Cf Regnaud, p 303, Schmidt, p 96–120 (2d ed, p 83–99), Pischel, *Rudrata's Çrngāratilaka*, Kiel, 1886, p 101 (note on 2 1)

66 (P 58 b; H 54 a)

tatra pranayamānah syāt kopāvasitayor dvayoh.

'Of these [two kinds], the Resentment arising in [a state of] fondness is to be [understood as that] of two [lovers] who are determined to be angry'

COM Ex Uttararāma 3 37, p 84 (Resentment on the part of the Hero), *pranayakupitām drst°*, stanza by Vākpatirājadeva (= Muñja) [quoted also at DR 4 67 and in the com on Hemacandra's Anekārthasamgraha 3 483 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 133, foot)] (Resentment on the part of the Heroine), Hāla 27 (Resentment on the part of both) [Cf Hem. Kāvyān 2, p 72–73, where these same examples are quoted]

NOTES *kopāvasitayor* H, V, P, *kopāveśitayor* Hall p 39

‖ SD 218 b, c, Rasaratn 29 b, Sāhityakaumudī, p 33 Cf Regnaud, p 305, Schmidt, p 96–120 (2d ed, p 83–99)

67 (P 59, 60; H 54 b, c, 55)

strīṇām īrṣyākṛto mānah kopo 'nyāsangini priye
śrute vā 'numite drste śrutis tatra sakhīmukhāt
utsvapnāyitabhogānkagotraskhalanakalpitah
tridhā "numāniko drstah sāksād indriyagocarah.

'The Resentment arising in [a state of] jealousy is anger on the part of women when their lover is heard, inferred, or seen [to be] devoted to another Of these [three possibilities] hearing [of infidelity means learning of it] from female friends If it is inferred, it is of three kinds, according as it is deduced from words uttered in a dream, from indications of intercourse [with another], or from the inadvertent mention of [another woman's] name If it is seen, it is personally witnessed

Com Ex *subhru tvam navanīta°*, stanza by Dhanika (infidelity heard of from a friend), *nirmagnena mayāmbh°*, stanza by Rudra (infidelity inferred from words uttered in a dream), Māgha 11 34 = Spr 3413 [quoted also at DR 2 40 and SD 219, Bohtlingk did not record in Spr the ultimate source of this stanza] (infidelity inferred from bodily disfigurement), Hāla 967 (infidelity inferred from mention of another's name), *pranayakupitām drst°*, stanza by Muñja (= Vākpatirāja) [quoted also at DR 4 66 and in the com on Hemacandra's Anekārthasamgraha 3 483 (ed Zachariae, Vienna, 1893, Extracts from the Com, p 133, foot)] (infidelity personally witnessed)

Notes Line 1 is quoted in Āśādhara's com on Appayyadīkṣita's Kuvalayānandakārikās 41 (tr Schmidt, Berlin, 1907, p 39)

‖ SD 219, Rudr Śrng 2 44, Rudr Kāvyāl 14 15, 17, Pratāpar 4. 81, Alamkāraśekhara 20 13, Rasaratn 30, 31 a, Sāhityakaumudī, p 33 Cf Regnaud, p 305, Schmidt, p 96–120 (2d ed, p 83–99)

68 (P. 61, H 56)

yathottaram guruḥ sadbhir upāyais tam upācaret
sāmnā bhedena dānena natyupeksārasāntaraih.

'The loved one (*guru*) may remedy this [resentment] by six expedients [employed] in proper succession: Conciliation (*sāman*),

Dissension (*bheda*), Gift-giving (*dāna*), Humility (*nati*), Indifference (*upeksā*), and Diversion (*rasāntara*)'

NOTES The term *rasāntara* signifies '[substitution of] another emotion' and consequently indicates the diversion from resentment effected by such substitution

|| Bh 23 62, SD 220 a, b, Rudr Śrng 2 62, 63, Rudr Kāvyāl 14. 27, Rasaratn 31 b, 32 a

69 (P 62–64 a, H 57, 58)

tatra priyavacah sāma bhedas tatsakhyupārjanam
dānam vyājena bhūsādeh pādayoh patanam natih
sāmādau tu pariksīne syād upeksā 'vadhīranam
rabhasatrāsaharsādeh kopabhramśo rasāntaram
kopaceṣṭāś ca nārīnām prāg eva pratipāditāh.

'Of these [expedients], Conciliation [is the use of] endearing words, Dissension, the winning over of her friends, Gift-giving, [regaining her favor] under pretext of [giving her] ornaments and the like, Humility, falling at her feet When Conciliation and the other [expedients] have been exhausted, [then] Indifference — [that is], disregard [of her] — may be [employed] Diversion is the interruption of her anger through impetuosity, fear, joy, or the like The actions of women in anger have been previously explained'

COM Ex · *smitajyot°*, stanza by Dhanika (Conciliation), Śrngāratilaka [attributed to Kālidāsa] 3 = Spr 1108 [this example is enclosed in brackets in H] (Conciliation), *krte 'py ājñā°*, stanza by Dhanika (Dissension), Māgha 7 55 (Gift-giving), Hāla 188 (Humility), *kim gatena na hi yukt°* [cf Kirātārjunīya 9 40 a] (Indifference), *abhivyaktālīkah sakala°*, stanza by Dhanika [quoted also at DR 2 79] (Diversion)

NOTES The various manifestations of anger on the part of women are explained at 2 26, 28, 30

|| Bh 23 63–65 a, 68, SD 220 c–f, Rudr Śrng 2 64–75, Rudr Kāvyāl 14. 28–31, Rasaratn 32 b–34

70 (P 64 b, 65 a, H 59).

kāryatah sambhramāc chāpāt pravāso bhinnadeśatā
dvayos tatrāśrunihśvāsakārśyalambālakāditā.

'[The Separation due to] Absence (*pravāsa*) is the presence of the two [lovers] at different places owing to business, confusion, or a curse In such a case there is weeping, sighing, emaciation, letting the hair hang down, and the like'

NOTES In this kind of *vipravoga* the heroine is of the type known as *prositapriyā* or *prositabhartrkā* Cf DR 2 43
|| SD 221, Rudr Śrng 2 83, Rudr Kāvyāl 14 33, Sarasv 5 49, Hem Kāvyān 2, p 73, Vāgbhatāl 5 19b, Vāgbh Kāvyān 5, p 54, Pratāpar 4 83, Alamkārasekhara 20 14a, Kāvyapradīpa 4, p 88, Sāhityakaumudī 4, p 34 Cf Regnaud, p 305-306, Schmidt, p 96-120 (2d ed, p 83-99)

71 (P 65b, H 60a)

sa ca bhāvī bhavan bhūtas tridhā 'dyo buddhipūrvakah.

'The first [variety of Absence, that owing to business], being premeditated, is of three kinds future, present, or past'

COM Ex Hāla 47 (prospective Absence), Amaru 13 = Spr 4291 [this example is enclosed in brackets in H, the reference 4 29 in Simon's ed of Amaru, p 62, is a misprint for 4 59] (the person is departing), Amaru 92 = Spr 2965 (the person is departing), Meghadūta 2 23 (the person has gone)

NOTES || SD 223; Sāhityakaumudī 4, p 34 Cf Schmidt, p 96-120 (2d ed, p 83-99)

72 (P 66a, H 60b)

dvitīyaḥ sahasotpanno divyamānuṣaviplavāt.

'The second [variety of Absence, that due to confusion], comes about suddenly, through disaster caused by gods or mortals'

COM As in the Vikramorvaśī and the Mālatīmādhava

73 (P 66b; H 60c)

svarūpānyatvakaranāc chāpajah samnidhāv api.

'[The third variety of Absence], that arising from a curse, is caused by the change of one's form into another, even in the presence [of the beloved].'

COM. As in the Kādambarī.

NOTES || Kāvyapradīpa 4, p 88.

74 (P 67, H 61)

mrte tv ekatra yatrānyah pralapec choka eva saḥ
vyāśrayatvān na śrngāraḥ pratyāpanne tu netarah.

'When, one being dead, the other laments — that [is called] Sorrow [Under those circumstances] the Erotic Sentiment is not [present], because there is no means of escape [from death], but in the case of one restored [to life] there should be no other [Sentiment]'

Com As in the Raghuvamśa and the Kādambarī

Notes *vyāśrayatvān* H, V, P, *nirāśrayān* Hall p 39 (as elsewhere in his list of various readings, Hall here disregards the principle of euphonic combination) — On the use of the locative adverb *ekatra* as a member of the absolute phrase *mrte ekatra* see Whitney, *Sanskrit Grammar,* § 1099 The other treatises that mention the contingency of separation by death (see the citations below) recognize a special variety of *vipralambha* named *karuna,* no mention of which is made in DR Being a subdivision of *śrngāra,* this must not be confused with the *rasa* known as *karuna* (cf Rudr Kāvyāl 14 1, com *karuna-vipralambhas tu śrngāra eva*)

‖ SD 224, Rudr Śrng 2 93, Rudr Kāvyāl 14 34, Sarasv 5 372 (ed B p 311), Vāgbhatāl 5 20; Rasatar 1, p 44, Alamkāraśekhara 20 14 b, c, Kāvyapradīpa 4, p 88, Rasaratn 57, cf Rasagang p 32 Cf Regnaud, p 304, note 1, 306, Schmidt, p 96–120 (2d ed, p 83–99)

75 (P 68, H 62)

pranayāyogayor utkā pravāse prositapriyā
kalahāntaritersyāyām vipralabdhā ca khanditā.

'In [Separation due to Resentment arising in a state of] fondness and in Privation [the Heroine is] "one that is distressed at [her lover's] absence" (*utkā = virahotkanthitā*), in [Separation due to] Absence, she is "one whose beloved is away" (*prositapriyā*), in [Separation due to Resentment arising from] jealousy, she is "one that is separated by a quarrel" (*kalahāntaritā*), "one that is deceived" (*vipralabdhā*), and "one that is enraged" (*khanditā*)'

Notes For explanation of the special designations *utkā, proṣitapriyā,* etc, see DR 2 39–43

Union and its Characteristics

76 (P 69, H 63)

anukūlau nısevete yatrānyonyam vılāsınau
darśanasparśanādīnı sa sambhogo mudānvıtah.

'U n ı o n (*sambhoga*) ıs that blıssful [state] ın whıch the two playful [lovers], ın complete agreement, enjoy seeıng each other, touchıng each other, and the lıke'

Com Ex Uttararāma 1 27, p 27, 1 35, p 33 [the last lıne of this stanza dıffers from the prınted texts, quoted also at DR 4 32], *lāvanyāmrta°*, stanza by Dhanıka

Notes The desıgnatıon *sambhoga* ıs found ın all of the treatıses except Rasagang and Vāgbhatāl, whıch substıtute the term *samyoga*
‖ Bh 6, prose after v 45, SD 225, Dhvanyāloka, p 83, Rudr Śrng 1 22a, 23, 164, Rudr Kāvyāl 13 1, AP 341 6, Sarasv 5 51, 53b, 5 377 (ed B p 312), Hem Kāvyān 2, p 70, Vāgbh Kāvyān 5, p 53, Rasatar 6, p 57, Pratāpar 4 79, Alamkāraśekhara 20, p 69, Kāvyapradīpa 4, p 88, Rasagang p 34, Sāhıtyakaumudī 4, p 31 Cf Regnaud, p 302, Schmıdt, p 96-120 (2d ed, p 83-99)

77 (P 70, H 64)

cestās tatra pravartante līlādyā daśa yosıtām
dāksınyamārdavapremnām anurūpāh prıyam prati.

'In thıs [state of Unıon] there occur the ten actıons of women — Sportıveness (*līlā*) and the others — accordıng to [the woman's] kındness, gentleness, and devotıon to her husband'

Notes The 'ten actıons of women' here referred to are descrıbed at 2 49, 60-69
‖ Bh 6, prose after v 45, Rudr Kāvyāl 13 2

78 (P 71; H 65)

ramayec cātukrt kāntah kalākrīdādıbhiś ca tām
na grāmyam ācaret kim cın narmabhramśakaram na ca.

'Her lover, usıng flatterıng words, should cause her pleasure by means of the arts, amorous sports, and the lıke, [but] he should not do anythıng vulgar, nor anythıng that would dısturb her good humor'

Com Ex Ratn 1 21, p 18

THE HEROIC SENTIMENT

79 (P 72, H 66)

vīrah pratāpavınayādhyavasāyasattva-
mohāvısādanayavismayavıkramādyaıh
utsāhabhūh sa ca dayāranadānayogāt
tredhā kılātra matıgarvadhrtıpraharsāh

'The Heroic Sentiment (*vīra*) [ıs ınduced] by power, good conduct, determınatıon, courage, ınfatuatıon, cheerfulness, polıty, astonıshment, mıght, and the lıke [as Determınants], and ıs based on [the Permanent State] Energy (*utsāha*) It ıs of three kınds, havıng benevolence, fightıng, or lıberalıty [as Consequent] In ıt [there occur] Assurance, Arrogance, Contentment, and Joy [as Transıtory States]'

COM Jīmūtavāhana ın the Nāgānanda ıs an ınstance of a benevolent hero, Rāma ın the Mahāvīracarıta, of a warlıke hero, Paraśurāma, Valı, and others [ın dramas based on the Rāma legend] are lıberal heroes, as can be seen from Mahāvīra 2 35 c, p 75, *kharvagranthıvımukta°* [unıdentıfied stanza], stanza by Dhanıka = Śārng 278

NOTES The word *praharsa* ın lıne 4 ıs used as a metrıcal substıtute for the regular term *harsa* (see 4 16) — Meter vasantatılakā

‖ Bh 6, prose and v 68, 69, ṢD 234, Rudr Śrng 3 14, 15, 19, 47, 48 a, Rudr Kāvyāl 15 1, 2, AP 341 14, 15 a, Sarasv 5, prose after v 290 (ed B p 299–300), Hem Kāvyān 2, p 77, Vāgbhatāl 5 21, Vāgbh Kāvyān 5, p 56, Rasatar 7, p 60, 5, p 55, Candrāloka 6 9, Pratāpar 4 53, p 261, Alamkāraśekhara 20 21, Rasagang p 37, Rasaratn 89, Sāhıtyasāra 4 98, 99, Sāhıtyakaumudī 4, p 37 Cf Regnaud, p 309–310

THE ODIOUS SENTIMENT

80 (P 73, H 67)

bībhatsah krmıpūtıgandhıvamathuprāyaır jugupsaıkabhūr
udvegī rudhırāntrakīkasavasāmāmsādıbhih ksobhaṇah
vaırāgyāj jaghanastanādısu ghṛṇāśuddho 'nubhāvair vrto
nāsāvaktravıkūṇanādıbhir ıhāvegārtıśankādayah.

'The Odıous Sentıment (*bībhatsa*) has [the Permanent State] Dısgust (*jugupsā*) as ıts sole basıs, ıt causes dıstress (*udvegın*) chıefly by means of worms, stınkıng matter, and

nausea, it causes horror by means of blood, entrails, bones, marrow, flesh, and the like, it causes unmixed aversion in the case of the hips, breasts, and so forth [of women] because of renunciation It is accompanied by contraction of the nose, mouth, and so on as Consequents In it [there occur] Agitation, Sickness, Apprehension, and the like [as Transitory States] '

COM Ex Mālatīm 5 16, p 131 = Śārng 4075 [quoted also at Kāvyapradīpa 4, p 97] (distress), Mahāvīra 1 35, p 25 (horror), *lālām vaktrā°* [unidentified stanza] (aversion)

NOTES *ghrnāśuddho* H, V, P, *ghrnāyukto* Hall p 39 —For metrical reasons the word *ārti* is used instead of the technical term *vyādhi* (see 4 38) —Meter śārdūlavikrīdita

‖ Bh 6, prose and v 74, 75, SD 236, Rudr Śrng 3 25, 27, 49, Rudr Kāvyāl 15 5, 6, AP 341 16, 17 a, Hem Kāvyān 2, p 79, Vāgbhatāl 5 31, Vāgbh Kāvyān 5, p 56–57, Rasatar 7, p 60, 5, p 55, Candrāloka 6 11, Pratāpar 4 53, p 261, Alamkāraśekhara 20 24, Rasaratn 98, Sāhityasāra 4 125 a Cf Regnaud, p 311–312

THE FURIOUS SENTIMENT

81 (P 74, H 68)

krodho matsaravairivaikrtamayaih poso 'sya raudro 'nujah
kṣobhah svādharadamśakampabhrukutisvedāsyarāgair yutah
śastrollāsavikatthanāmsadharanīghātapratijñāgrahair
atrāmarsamadau smrtiś capalatāsūyaugryavegādayah.

'[The Permanent State] Anger (*krodha*) [is caused] by [feelings] such as indignation and aversion to an enemy [as Determinants], the resulting development of it is the Furious Sentiment (*raudra*), a state of agitation accompanied by biting one's lip, trembling, frowning, sweating, redness of the face, [and also] by drawing of weapons, [holding] the shoulders boastfully, striking the earth, vowing, and imprisonment [as Consequents] In it [there occur the Transitory States] Indignation, Intoxication, Recollection, Inconstancy, Envy, Cruelty, Agitation, and the like '

COM Ex Mahāvīra 3 44, p 121 (Anger caused by indignation),

apahasitam sāsrāksam
viksiptāngam bhavaty atīhasitam
dve dve hasite caisām
jyesthe madhye 'dhame kramaśah.

'In this connection a Gentle Smile (*smita*) is opening the eyes wide, a Smile (*hasita*) is showing the teeth to some extent, Laughing (*vihasita*) is making a soft sound, Laughter (*upahasita*) is the same, accompanied by shaking of the head, Uproarious Laughter (*apahasita*) is [laughter] accompanied by tears, and Convulsive Laughter (*atīhasita* = *atihasita*) is [laughter] with shaking of the body Two of these varieties of laughter [are characteristic] of the higher, two of the middling, and two of the lower [characters], in the order named'

COM That is, *smita* and *hasita* are employed by the higher characters, in amusement at themselves and others respectively, similarly *vihasita* and *upahasita* by middling characters, and *apahasita* and *atihasita* by the lower characters

NOTES *atihasitam* H, V, P, *atīhasitam* correction suggested by Dr Louis H Gray to remedy the metrical defect in this line See Addenda, p 150 — Meter āryā (two stanzas)

|| Bh 6 52–60, SD 228 g–l, Rudr Śrng 3 2, 4, Rudr Kāvyāl 15 12, AP 341 9 b, 10, 11 a, Hem Kāvyān 2, p 74, 75, Vāgbhatāl 5 24, Vāgbh Kāvyān 5, p 55, Rasatar 7, p 59–60, Alamkāraśekhara 20 17, Rasagang p 44, Sāhityasāra 4 79 b Cf Regnaud, p 307

84 (P 78 a; H 72 a)

nidrālasyaśramaglānimūrchāś ca sahacārinah.

'The Transitory States [occurring in connection with the Comic Sentiment] are Sleeping, Indolence, Weariness, Weakness, and Stupor'

NOTES The word *mūrchā* seems to be used here to represent the word *jaḍatā*, and I have so translated it The word *sahacārinah*, 'concomitants,' furthermore, is merely a substitute for *vyabhicārinah*, 'Transitory States'

|| Bh 6, prose after v 48, SD 228 f, Rudr Śrng 3 44, Vāgbh Kāvyān 5, p 55, Rasatar 5, p 55, Pratāpar 4 53, p 261 Cf Regnaud, p. 307

THE MARVELOUS SENTIMENT

85 (P 78 b, 79, H 72 b, 73)

atılokaih padārthaıh syād vısmayātmā raso 'dbhutah karmāsya sādhuvādāśruvepathusvedagadgadāh harsāvegadhrtıprāyā bhavantı vyabhıcārınah.

'The Marvelous Sentıment (*adbhuta*), whose essence ıs [the Permanent State] Astonıshment (*vısmaya*), [ıs caused] by supernatural thıngs [as Determınants], ıt has as ıts result (*karma*) [ı e as Consequents] exclamatıons of surprıse, weepıng, tremblıng, sweatıng, and stammerıng, the Transıtory States [occurrıng ın connectıon wıth ıt] are generally Joy, Agıtatıon, and Contentment'

COM Ex Mahāvīra 1 54, p 38

NOTES °*vepathu*° H, V, P, °*vamathu*° Hall p 39 —Wıth *vısmayātmā* compare *śokātmā* ın 4 87 and the compounds of *-bhū* ın 4 79 and 4 80 The brevıty of Dhanamjaya's definıtıons of the Sentıments necessıtates thıs compendıous method of namıng the correspondıng Permanent States ‖Bh 6, prose and v 76, 77, SD 237, Rudr Śrng 3 28, 30, 50, Rudr Kāvyāl 15 9, 10, Hem Kāvyān 2, p 79, Vāgbhatāl 5 25, 26, Vāgbh Kāvyān 5, p 57, Rasatar 7, p 60, 5, p 55, Candrāloka 6 12, Pratāpar 4 53, p 261, Alamkāraśekhara 20 25, 26, Rasaratn 92, 93, Sāhıtyasāra 4 126 Cf Regnaud, p 312–313

THE TERRIBLE SENTIMENT

86 (P 80, H 74)

vıkrtasvarasattvāder bhayabhāvo bhayānakah sarvāngavepathusvedaśosavaicittyalaksanah dainyasambhramasammohatrāsādıs tatsahodarah.

'The Terrıble Sentıment (*bhayānaka*), wıth Fear, (*bhaya*) as ıts [Permanent] State (*bhāva*), [results] from change of voıce, loss of courage, and the lıke [as Determınants], ıt ıs characterızed by tremblıng of all the lımbs, sweatıng, beıng parched, and faıntıng [as Consequents], ıts assocıated [Transıtory States] are Depressıon, Agıtation, Dıstractıon, Fright, and the lıke'

COM Ex *śastram etat samut°* [unidentified stanza], Ratn 2 3, p 29 [quoted also at DR 2 92], *svagehāt panth°* [unidentified stanza]

NOTES *°vaicittya°* H, V, P, *°vaivarnya°* Hall p 39 — The word *sambhrama* is apparently used for the special term *āvega*, and the compound *sammoha* for the simple *moha*, see 4 32, 35

‖ Bh 6, prose and v 70–73, SD 235, Rudr Śrng 3 20, 24 48b, Rudr Kāvyāl 15 7, 8, AP 341 15b, Hem Kāvyān 2, p 78, Vāgbhatāl 5 27, 28, Vāgbh Kāvyān 5, p 56, Rasatar 7, p 60, 5, p 55, Candrāloka 6 10, Pratāpar 4 53, p 261, Alamkāraśekhara 20 22, 23, Rasaratn 94, 95, Sāhityasāra 4 123 Cf Regnaud, p 311

THE PATHETIC SENTIMENT

87 (P 81, 82; H 75, 76)

istanāśād anistāpteh śokātmā karuno 'nu tam
nihśvāsocchvāsaruditastambhapralapitādayah
svāpāpasmāradainyādhimaranālasyasambhramāh
visādajadatonmādacintādyā vyabhicārinah.

'The Pathetic Sentiment (*karuṇa*), with [the Permanent State] Sorrow (*śoka*) as its essence, [results] from loss of something cherished and from attaining of something undesired In consequence of it [there occur] heaving of sighs, drawing of sighs, weeping, paralysis, lamentation, and the like [as Consequents], the Transitory States [occurring in connection with it] are Sleeping, Epilepsy, Depression, Sickness, Death, Indolence, Agitation, Despair, Stupor, Insanity, Anxiety, and so forth.'

COM Ex Kumārasambhava 4 3 (loss of something cherished), the imprisonment of Sāgarikā in the Ratnāvalī (attainment of something undesired)

NOTES *anistāpteh* Hall p 39, *anistāptau* H, V, P I have adopted the variant given by Hall, in order to avoid the harsh contrast of ablative and locative in parallel expressions — The word *svāpa* is used as a substitute for *nidrā* (see 4 28), in this case there is no metrical reason for the change of term The word *ādhi*, which really signifies 'anxiety, mental disturbance,' is here apparently a representative of the term *vyādhi*, 'Sickness' (see 4 38) As in the preceding section, the regular term *āvega* is replaced by the synonymous designation *sambhrama*

‖ Bh 6, prose and v 62, 63, SD 230, 231, Rudr Śrng 3 8, 10, 45, Rudr Kāvyāl 15 3, 4; AP 341. 11b, 12, Hem Kāvyān 2, p 76, Vāgbhatāl 5 22, Vāgbh Kāvyān 5, p 55, Rasatar 7, p 60, 5, p 55, Candrā-

loka 6 7, Pratāpar 4 53, p 261, Alamkāraśekhara 20 18, Rasagang p 33, Rasaratn 90, Sāhıtyasāra 4 92, 93 Cf Regnaud, p 308

VARIOUS MATTERS OMITTED IN THIS WORK

88 (P 83, H 77)

prītıbhaktyādayo bhāvā mrgayākṣādayo rasāh
harṣotsāhādısu spastam antarbhāvān na kīrtıtāh.

'The States of Frıendshıp (*prītı*), Devotıon (*bhaktı*), and the lıke, [as well as] the Sentıments of Huntıng (*mrgayā*), Gamblıng (*aksa*), and the lıke, are not enumerated [ın thıs work] because they are clearly ıncluded ın Joy (*harsa*), Energy (*utsāha*), and the rest'

NOTES Cf SD 241, Rudr Kāvyāl 15 17–19, Sarasv 5 252 (ed B 5 167), Rasatar 6, p 56, Rasagang p 45–46, Rasaratn 5, com, Sāhıtyasāra 4 134

89 (P 84, H 78)

sattrimśad bhūsanādīnı sāmādīny ekavımśatıh
lakṣmasamdhyantarāṅgāni sālamkāreṣu tesu ca.

'The thırty-sıx [subdıvısıons] begınnıng wıth Ornament (*bhūsana*), and the twenty-one [subdıvısıons] begınnıng wıth Concılıatıon (*sāman*)—whıch are subdıvısıons [respectıvely] of the Characterıstıc Features (*laksman*=*laksana*) and the Specıal Junctures (*samdhyantara*)—are also [not separately enumerated because they are ıncluded] ın these [States of Joy, Energy, and the rest] and their embellıshments (*alamkāra*)'

COM Bh 19 53b, Bh 16 1a (=17 1a, ed Regnaud, *Annales du Musée Guımet,* vol 1, Parıs, 1880, p 88)

NOTES *laksyasamdhyantarāngānı* H, V, P, *laksmasamdhyantarākhyānı* Hall p 39 I adopt Hall's varıant readıng of the first word, as *lakṣya°* ıs probably merely a copyıst's error for *lakṣma°*, due to the sımılarıty of *y* and *m* ın the Nāgarī character The word *lakṣman* ıs here equıvalent to *laksana,* whıch ıs the usual desıgnatıon of the subdıvısıons referred to —Cf Lévi, p 95, 104

Conclusion of the Fourth Book

90 (P 85, H 79)

> **ramyam jugupsitam udāram athāpi nīcam**
> **ugram prasādi gahanam vikrtam ca vastu**
> **yad vā "pya vastu kavibhāvakabhāvyamānam**
> **tan nāsti yan na rasabhāvam upaiti loke.**

'[Whether one take] a subject that is delightful or disgusting, exalted or lowly, cruel or kindly, obscure [as in the original story] or adapted [to be more intelligible], or whether one take a subject originated by the imagination of a poet, there is no [subject] that can not succeed in conveying Sentiment among mankind'

NOTES Meter vasantatilaka

Conclusion of the Entire Work

91 (P 86, H 80)

> **Viṣnoh sutenāpi Dhanaṃjayena**
> **vidvanmanorāganibandhahetuḥ**
> **āviskrtam Muñjamahīśagoṣṭhī-**
> **vaidagdhyabhājā Daśarūpam etat.**

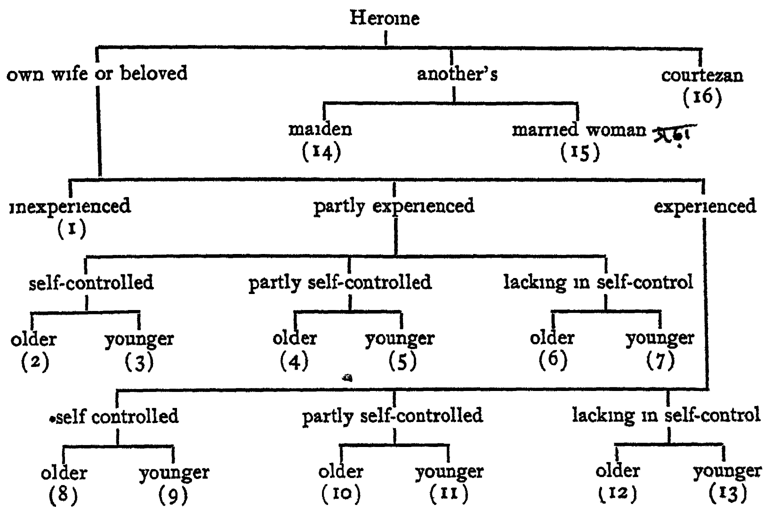
'This D a ś a r ū p a, [which will be] the cause of [the preparation of] literary productions of interest to the discerning, was given to the world by Dhanamjaya, son of Visnu, whose intelligence was derived from discourse with the sovereign lord Muñja.'

NOTES *°bhājā* H, V, P, ° *bhāvād* Hall p 39 —Meter indravajrā

APPENDIX

Classification of the Sixteen Types of Heroine

The following diagram shows Dhanamjaya's classification of the types of Heroine, the numbers indicating the sixteen varieties See DR 2 24–35



ADDENDA

3. 40, p 93 The concluding words of this line would seem to prescribe merely that anything otherwise prohibited, such as the matters mentioned in this and the preceding section, could be represented on the stage if absolutely necessary to the development of the plot According to the commentary, however, the 'inevitable' consists of religious duties *āvasyakam tu devapitrkāryādyavaśyam eva kvacit kuryāt* Dhanika's interpretation may be authoritative, but I am inclined to think that he is reading a technical meaning into a perfectly simple statement

4 24, p 116 Dr Charles J Ogden suggests, in view of the phrase *svasthyābhyāsasamutthā smrtir* at Bh 7 54, that Dhanamjaya may have written *°arthābhyāsinyām* In that case the rendering would be 'Recollection [is to be understood] in the sense of dwelling on a thing' — I have no authority for my rendering of *bhāsinī* as 'mental impression,' but this signification seems quite natural, as the root *bhās*, 'to shine,' has also the figurative meaning 'to imagine, conceive of'

4. 60, p 133 Through the kindness of Dr Franklin Edgerton, of Johns Hopkins University, I am able to add still another passage enumerating the traditional 'ten stages' of unrequited love It occurs in a MS of the Vikramacarita, in the Ninth Story, directly after the passage (ending *prāpnoti sma*) quoted by Weber, *Indische Studien*, 15 338, n 4 Although evidently originally a gloss, it is imbedded in the text in this MS The passage reads.

> *nayanaprītih prathamam cittāsangah tato 'tha samkalpah*
> *nidrāchedas tanutā viṣayanivrttis trapānāśas tan mādo 'pi ca*
> *mūrchā mrtir etāh smaradaśādaśaiva syuh*

(MS I 317 of the Wiener Universitats-Bibliothek, composite MS in Śārada characters, the Vikr. text occupies fol 248–373, this passage is on fol 319 b, or fol 71 b of the Vikr selection, whose pages are also numbered separately)

4. 83, p 144 As it stands in the printed texts, the first half of the second āryā stanza is defective, lacking one syllabic instant At SD 228, where these lines are quoted, Dviveda and Parab attempt to remedy this defect by inserting *ca* before *bhavaty* (ed Bombay, 1902, 3 219, p 176) This will not do, however, for according to Pingala (4 14) the sixth foot must be either ⏑ — ⏑ or ⏑ ⏑ ⏑ ⏑, whereas the addition of *ca* would give ⏑ ⏑ —. (Cf Weber, *Indische Studien*, 8 291) At the suggestion of Dr Louis H Gray (letter of July 12, 1912) I have adopted the correction *atīhasitam* The form *atī-* exists as a parallel to *atī-* in *atīcāra, atīreka, atīvada, atīsāra* This prefix is probably a loc sg of **at-*; on the variation between *ĭ* and *ī* in the loc sg see Lanman, 'Noun-inflection in the Veda,' JAOS 10 (1880), p 426, and Wackernagel, *Altindische Grammatik*, 2 1 132 (Gottingen, 1905)

INDEX OF SANSKRIT TECHNICAL TERMS

The numbers refer to pages The most important references — those to definitions of dramaturgic terms or to other important mentions of them — are printed in heavy-faced type The English equivalents adopted in this volume for the native technical terms are distinguished by the use of initial capital letters

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aksa, Gambling, 147
anka, Act, 36, 90, **91**, 93–94
anka = *utsrstikānka*, 4, **104**
ankamukha = *ankāsya*, 34, 35
ankāvatāra, Continuation-scene, 34, **36**
ankāsya, Anticipatory Scene, 34, **35**
ajjukā, form of address, 77
atihasita, Convulsive Laughter, 144
adbhuta, Marvelous Sentiment, 74, 92, **128**, **145**
adhama, *adhamā*, 58, 67, 75
adhibala, Outvying, 84, **86**
adhibala, Outwitting, 20, **22**, 23
adhīrā, heroine lacking in self-control, 50, **51**
anukūla, 'faithful' hero, **44**
anubhāva, Consequent, 59, 92, 106, **107**, 108, 129
anumā(na), Deduction, 20, **22**
anusamdhi, Sub-juncture, 90
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apavārita, Confidence, **37–38**
apasmāra, Epilepsy, 110, **118–119**, 146
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ayoga, Privation, 131, **132–134**, 139
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upahasita, Laughter, 144
upeksā, Indifference, 137

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audārya, Magnanimity, 46, 48

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karana, Activity, 12, 15
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